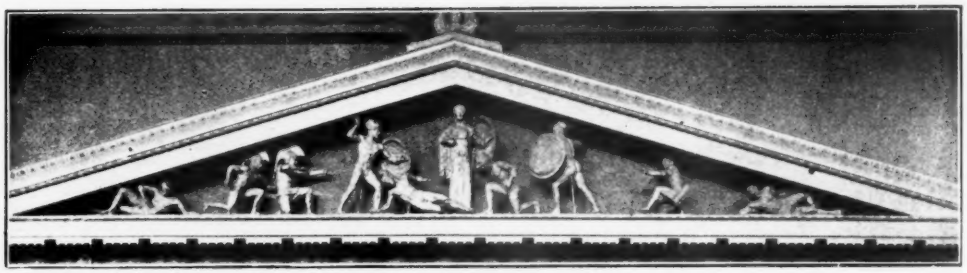

SCULPTURE IN ITS RELATION TO ARCHITECTURE.

By T. Stirling Lee and W. Reynolds-Stephens.

Delivered before the Royal Institute of British Architects, Monday, 15th May 1905.

I. By T. Stirling Lee.

FIRST of all, I would like to say how pleased I am to be here to-night, especially under your President, who has certainly done more than, or as much as, any architect to use the combination of sculpture and architecture in our country. Also, I think, your late President is to-night engaged with twenty sculptors criticising and arranging the sculpture for the Victoria and Albert Museum. So that I feel that since I was last here in 1901 the bonds between sculpture and architecture under your late and present Presidents have been wonderfully strengthened.

What is this craving we all have, both architects and sculptors, to express ourselves in figure? From the earliest times it has been used as a language on tombs and temples, and the great ideals of the whole world have been so expressed. Without sculpture on our buildings we should have lost the thoughts of the Egyptians, the Greeks, the Romans, the Florentines, and those of our own country. It is the writing of history; so the thoughts of our times can be written in the most durable language in the most open of all books, that of architecture. There it is in the streets for everybody to see and read. No sculptor who has any serious sculptural work to execute in connection with architecture can approach it except from the point of view that it is the highest and most useful sphere in which he can employ his art; for has he not to hand down to future ages the thoughts and ideals of his own age? And in this sense every sculptor needs to be a very deep thinker, and to present in his work the result of his observation of nature; for he has to observe very closely if he is going to use its symbols and its characteristics as his language, and faithfully express in his work the true environment in which he lives.

In the present day do we as a nation understand this figurative language? Do we, when we put sculpture on our public buildings, religious or civil, really grasp the fact that we are writing a language that is going to be read and understood by the world? Is the figurative and symbolic language a living thing to-day? I am afraid it is not. We can put all our thought and all our observation of nature into stone; but how many of the souls who go by will stop and read it? And yet it is primarily the function of sculpture in architecture to express great ideals—religious convictions, scientific discoveries, the attributes of good government, the virtues, the liberal arts and sciences: we take them all as our subjects. They are just as real to the sculptor of to-day as to the sculptor of

antiquity. How real are they to the public? Of course one cannot help feeling that the reason of it is that in the old days people had no books and went about illustrating their thoughts by observing nature. Their touch with nature made the language of the sculptor intelligent to them. Since the introduction of printing we have lost it—there is no doubt about it—and thus, to a great extent, we have lost the reason of sculpture as a figurative language on our buildings.

There is also the æsthetic side. Here we come to a reason that must always exist as long as architects use ornament as part of their scheme of design. Figure is the highest form of ornament, the highest form of masonry; we have to grasp that fact, as I shall show later. The first principle governing sculpture associated with architecture is that it is carved masonry, and thus an essential part of the building. No doubt it is the great wish of all architects to use this highest form of decoration, the human figure. What are the first principles under which a sculptor begins to treat a work? Deep thought must be devoted to two essentials—its subject and its design; it must have its *raison d'être*—that is important for the sculptor alone: he never expects anybody to read it—but he must have his subject for his design. What is the architect's idea in that part of the building he has to carve; what lines has he to carry through; what proportion of light and shade has it to carry; what is the scale? I will illustrate these different points of view by one or two photographs, just to show what a sculptor has in mind when working in relation with architecture. What is the proportion of masses he requires? Let me take this photograph [fig. 1]. The sculptor finds he has to bring into the panel certain proportions. In this archaic work he is dividing it into three equal parts, the lines running down perpendicularly and equally dividing into parts; and so you often find that in a panel, if your building wants the lines to run through, you get the proportion of those parts into the panel which enables the eye to pass up and down the building in harmony and proportion, so helping the dignity of the building. Sometimes the building may want certain flowing lines; the panel is put in to carry one part of the building to another; it may be a carved cap down through the panel on to some other carved part. Then you use flowing lines to enable the eye to connect one part of the building with the other.

FIG. 1.

When you have your line and your proportion there are other problems to consider. Many I have found solved in the frieze of the Parthenon. There was one panel [fig. 2] that puzzled everybody. Why should one figure be deeper in its relief than any other, and that be the last panel but one in the frieze? Why should that figure with its arm up be in higher relief than the rest of the frieze? [fig. 2]. It was not until we placed those panels all together, and considered them in connection with the columns and the architecture, that we found out the reason why. It was simply the point of view of the composition of light and shade and line

in order to carry along the whole frieze. When it comes nearly to the end the sculptor wants you to stop so that you go gradually down. Coming right along the frieze, you gradually follow that line along the horse and the man's legs until you come straight down the boy and the man—two perpendicular lines which run down the end of the building. So that you find that that is really a stop to let you down gradually. You see, that line and arm coming down with that light and shade acts as a stop, and then you come to the two straight boys down your column, and again you are carried up the building—so wonderfully has he thought out those lines that you should not stop but go back again. The end boy's foot there is raised, the leg is bent, your eye runs up that heel and up the leg of the horse, straight back again—it is just like a fine piece of perfect music, for the Greeks had only one art, one word for all the arts, *μουσική*, harmony. The Greeks understood that perfectly, and so that the line

FIG. 2.

must flow back again the sculptor has raised the boy's foot just a little above that of the man; your eyes are carried up, and the whole thing is one beautiful flowing composition. That shows you how marvellous is the Greek idea of what line is in sculpture connected with architecture. I have not time to go on to the pediment to-night, but that is absolutely as perfect. Its line-composition is as thoroughly thought out in detail as exquisite as the heel of that boy.

We come to beauty of light and shade in the Parthenon frieze. Now the chiaroscuro is governed entirely by the light and shade of the mouldings over the frieze, and you will find that the depth of that relief is governed entirely by the light and shade of the mouldings. It is worked from the surface plane; all the panels are within a plane keeping the surface; and so remarkable is the way the laws of optics have been studied, that if you take the angle from underneath the colonnade and look up at that frieze you will find that in the whole composition all planes are governed from that angle of sight. The sculptor, for

instance, has placed the woman's leg coming right out of the middle of the body. Everything we see from a distance must be considered from the point of view in which it is to be seen.

Having our point of view of light and shade and line, we now come to the effect of what we might call the impressions. You say sometimes, "I want to get a certain effect; I want

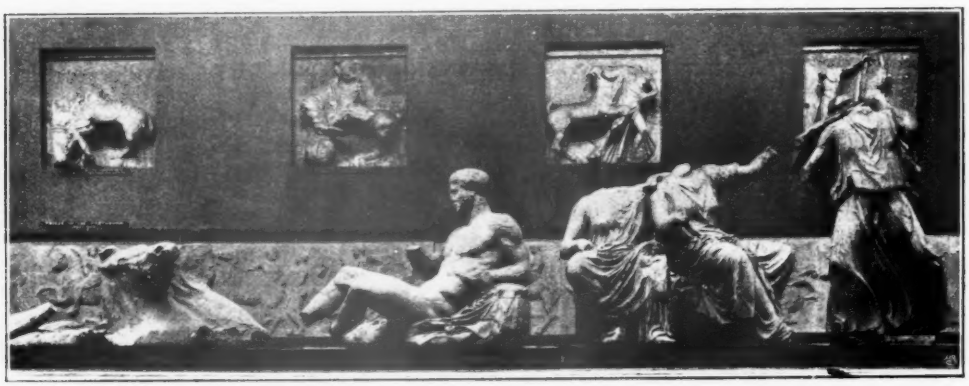

FIG. 3.

to get a certain scheme of light and shade; is it possible?" Now just to show you how the Greeks thought, and to illustrate those thoughts, I have brought you this pediment of the birth of Athene [figs. 3 and 4]. Here a man was going to illustrate the birth of a deity—the birth of wisdom. How is he going to do it? Wisdom is born with the sunrise. I am going

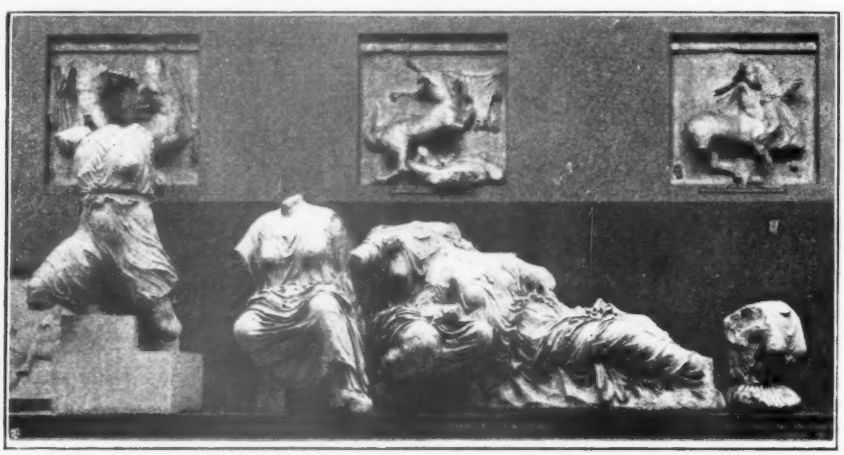

FIG. 4.

to make the whole of that frieze from the light and shade point of view illustrate the light and shade of the day. He starts you with the rising of the sun; he goes through the full daylight, when the sun is at its meridian, until he comes to the twilight of the evening, and the way in which he has treated his drapery is from a blaze of light. A simple plain form here, you gradually come into more shadows at evening. The whole scheme of light and

shade is to illustrate the rising of the sun, the day, and the setting of the sun. We have it on record that some people came and said when it was in the studio, "Well, what have you done? The barbarians have been here and cut off his stomach." But he said, "No, you wait a bit, and you will see; wait until you see it in its place, and see it at the time of sunrise." It was put up, and as the sun rose it appeared in a perfect blaze of light, which was the idea of the sculptor. You see the beautiful drapery again, and how sculpture can illustrate light and shade—how the poetry of thought can enter into the treatment of the scheme.

Then, again, we come to the question, Can you get in one flat plane the effect of anything like perspective? This is curious. Sometimes you want an idea. The sculptor of the Parthenon wanted an idea—namely, that his deities should be seated in a semicircle. How was he to get in a semicircle the meeting of the deities? This was his thought. They were

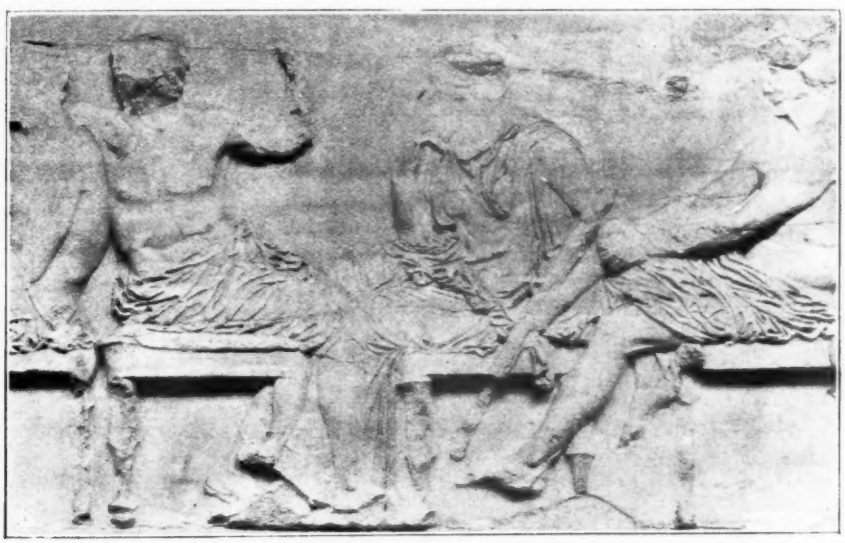

FIG. 5.

sitting on Mount Olympus, the gods in meeting; how was he to illustrate them sitting there? I think this is perfectly wonderful. If you have not noticed it, go to the British Museum and stand on the other side and look at those deities, and you will see how he has treated his chairs by cutting them in one plane [fig. 5]; the angle of those chairs is such that the deities gradually form a semicircle simply by the planes.

Again, what was the subject of the frieze; what was the central idea of the temple? It was the presentation of a peplos to Athene; and here, again, is curiously shown how impressionistic they were, and how wonderfully they tried to present their impressions. Here we have the presentation of the peplos to the deity. They were taking up the robe from the earth and bringing it to Athene, and presenting it to her among the gods, and the way in which the sculptor has represented it in this semicircle of the deities may be seen from this photo [fig. 6]. If you look for some time at the panel, it is all in one flat plane; but he has gradually diminished that figure; that figure is coming up, so to speak, from the earth into the presence of the deities and presenting the gift to Athene in Heaven. The idea of the

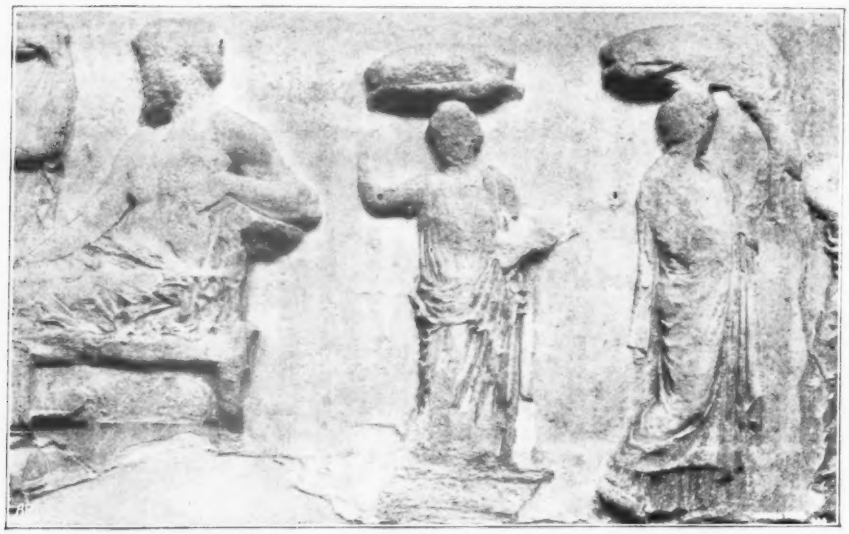

FIG. 6.

thing being brought to the Temple and carried to Heaven and presented to the deity is shown by the way in which the figures gradually diminish : it is as if a person were gradually coming right up into the presence of the deities. You see how these thoughts of a man can be in sculpture, and what he can express when he is building either his temple or his public building.

Now we come to one more thing—viz. the colour treatment; and here it is beauti-

FIG. 7.

fully illustrated in this panel [fig. 7]. I think there is probably very little doubt about it that this is one by Pheidias himself. There is no doubt about it, I think, because in the adjacent panels the cows are not very good. Of course we know that every colony had to present a white cow to Athene; and here we find how colour influenced Pheidias; how he used his training as a painter in the texture of his sculpture. You will see the effect of the combined arts of architecture, sculpture, and painting most clearly brought out in that one panel. Now the white cow is one of the most wonderful pieces of carving in the whole frieze. If you look at it for a little time you will perceive that the figure by his treatment is in half-tone, and the cow is a white cow. The way in which it is treated, the colour effect in the rendering, is perfectly beautiful. How Pheidias was affected by colour in his treatment of texture is a thing for which we sculptors get very often laughed at. When we talk about colour in sculpture, and we are asked what is meant by it, we simply say, "If you feel it, it governs you — it governs your treatment." When a subject has dark hair or dark eyes, the actual quality which you produce if you are conscious of it is in itself a rendering of the fact. And here is an instance of it. I think it is perfectly clear how much Pheidias was influenced (it is one of the most beautiful things that have ever been done in this world) for this reason, it is the combination of architect, sculptor, and painter.

FIG. 8.

I have tried to illustrate to you how first of all our thought, then how line and general proportion, and how the scheme of light and shade and even impressionism, also colour, govern us in relation to our work with architecture. Now we come to the practical side, and I should like to show you the way in which the old Greeks worked. They first of all did their design as a pattern. Any sculpture worked on architecture must make a pattern. Whatever it is, wherever you are, there must be a certain pattern. At this corner you will find there is one of the stones just masoned in; the mason was told to set the work out and take his stone down to a certain depth, and between that surface and that depth the stone carver laid in the work, between those two planes according to the knowledge of the man.

I have brought you two things of Giotto to show you how he wanted certain forms to carry his architecture through; here are the same problems; he has his three trees just carrying the construction through and bringing the parts of the building together, so that

your eye may run up and down. Here it is again in this one [fig. 8]; all these architectural lines are put in the sculpture so that the two may harmonise and bring the building together. Everything you do with architecture must have a proportion of the lines of the building in the sculpture if it is to harmonise.

Now, what is our position in England to-day? We have two classes of sculptors—one is the plastic and the other is the glyptic; one is a modeller and the other is a carver. The carver is the man who has served his time in the shop; he has had, like the mason, to knock off the rough stone; he goes to the schools and learns his form and goes on carving and putting his knowledge into his stone. He sees the thing from that point of view. The plastic sculptor goes to the schools and works in clay, and he gradually goes on putting his clay up and working his clay. He comes to do something in stone. What does he do? He hands it to the pointer, and it is handed to somebody else to carve. It is carved, and what is it when done? It is nothing else than the stone rendering of a clay figure. If you are to do anything with architecture at all, you must work from the other side, because the two sciences come together: first of all you have the anatomy of the modeller and you have the geometrical science governing the carver. The carver sees his nature from the outside; the modeller sees his nature from the inside; and if you want an illustration of the two methods, go and look at Michelangelo and Pheidias. Pheidias was a carver. Although Michelangelo was a carver, yet he worked from the anatomical science. If you look at these two figures of Theseus and the Medici and put them side by side, you will see what I mean; the one was governed by anatomical and the other by geometrical science. There are the two points of view, and if you are to do anything with architecture at all, it must be, as I have said, from the outside—the geometrical side. There are two schools, and if you want evidence, put a modeller on to a building. You will find the work full of black and white holes; there will be no surface plane in it; he cannot understand it. But directly you put a carver on the stone, he will not take off more than he can help, and he will block in the work from the outside and gradually put in what form is necessary and leave it, and then it is a part of the building.

So we come to this one point which is very serious to us in England; we have very few carvers, and the few carvers we have are doing less and less of their own work. I am speaking quite plainly of my own art now; and if I have any view at all, it is that sculpture is an individual art: it is as much an individual art as painting, and that man who touches a piece of stone in a building has to put his own individuality into it; and if he does that he must succeed. He knows he has to do his work if he possibly can *in situ*, because he is governed by the whole surroundings: his mind is filled with the one idea, that his work is to be part of the building, not the mere erection of a modelled figure. You may say that it takes too long; but that is not so. A man who understands carving will get his design; having thought it out he may get a sketch made, and then he may get the rough taken off from that sketch; sometimes he will go and draw it on the stone and then put his own work on it. If he does that under all the circumstances he will do it much quicker than a man who will model it, point it, and carve it by somebody else. What I do feel is that if we are ever to do anything in relation with architecture again we must come back to the first principle, and that is that sculptors and architects must work together; the thing must be designed, and the sculptor must be a carver, and have the one idea that he is to enrich the architecture, not to spoil it.

II. By W. Reynolds-Stephens.

I FIND, when I think of architectural sculpture, that for me it naturally falls under either of two heads. First, *Constructional Sculpture*, or that which is formed out of a piece of the structural material of the building, which actual piece has to perform its original office as weight-bearer or receiver of a thrust, such as columns, caps of columns, keystones, corbels, brackets, and the like. Secondly, *Applied or Superficial Sculpture*, under which heading I place niche-figures, the filling-in of spaces such as spandrils, panels and friezes; also mere surface work upon walls and other structural features.

In both classes fitness for its purpose should be the greatest quality in the sculpture, and under this quality of fitness beauty stands supreme; for unless the sculpture adds beauty to the building as a whole, it has no logical reason for existence nowadays. The time when its chief office, perhaps, was to record history is of the far past.

In constructional sculpture an absolutely essential requirement is, that it not only aids but also appeals to the eye and brain as aiding the building material of which it is formed to do its work, be that work support or resistance; yet how frequently one sees a *feeling* of weakness owing to unfortunate selection of lines and masses, even if an actually serious weakening of the material is not there.

Yet we have such magnificent examples of the past to refer to, amongst others the wondrous Caryatides of the Erechtheion. Every line of those figures and their draperies being designed to aid the impression of carrying, the choice of type, with such a build of neck, the restraint from all suggestion of movement, the figures stand there as if they could never know fatigue, and yet as if they realise that an important duty has been imposed upon them. But then these figures have not been overloaded with work by the architect, for the mass they had to carry would satisfy the eye as of a reasonable bulk. How different are the couple of crouching figures one frequently sees nowadays struggling under a load of thirty feet or more of bay window, a terrible selection of the unfit!

Another example of the great past, which has always given me the greatest satisfaction as constructive sculpture in conjunction with architecture, is the winged Assyrian bull which formed decorative bases of piers of some huge doorway into an Assyrian king's palace at Persepolis. Not only is the stone left frankly between the legs, but the very pose of those beasts is selected to give the greatest feeling of carrying strength: not a suggestion of bend in a leg; each is rigid and firmly planted upon the ground; and the great wings folded back tightly against the pier on either side create the impression that they are there to hold the wall safe from lateral movement.

The great lessons to be learned from a thoughtful analysis of the works of the past, their mistakes as well as their successes, must result in the appreciation of certain laws which should guide us in our present work. Nobody deprecates more than I the all-too-frequent imitation of those old works, or a conglomeration of them, in the architectural sculpture of to-day; but such laws of fitness as they have established beyond question should be adopted; whilst the thought and feeling in our sculpture should be *entirely* of our own times; that is the only way to have living sculpture—generally it is merely the resuscitation of dead bones which is introduced on buildings.

I should much like to know what you architects think of a matter which has always worried me in certain examples by that very great master Michelangelo. Is his treatment of the four lying figures on the tombs of Lorenzo and Giuliano de' Medici justifiable? In

me they have always created the impression that the whole block of white marble, of which each figure is carved, is slipping off the architectural base sideways.

Speaking of Michelangelo, I think that his habit of leaving parts of his work merging into the stone (if it was not that he had got tired of that particular work, and put it on one side, and so left it unfinished) was the outcome of his long practice of working in conjunction with architecture; and for architectural sculpture, when it is structural, it has considerable value. I saw a treatment of this kind in the caps or bracket heads in a church at Cullompton a week or two ago which pleased me very much: the head-dresses were merged into the stone of the shafts of the columns, and the impression of the weight being thus carried down was very agreeable compared with the usual more detached head.

But when we see this mannerism being deliberately introduced meaninglessly into sculpture which is intended for no architectural purpose, but to be placed in a gallery or drawing-room, as an eminent foreigner does it, to me it is merely an affectation; and if this phase grows (as from its ease and saving of labour appears likely), one pictures the room of the future collector as being rather like the crypt of some cathedral, where they treasure sculptured scraps off the building.

Another fault of the past which I think we ought to avoid is where the pose or placing of the figures shows no appreciation of the laws of gravity. In our pictures we have long abandoned the faults of the workers who understood nothing of perspective, yet in architectural sculpture one sees figure after figure acting as bracket corbels and the like, reaching out and pretending to carry a mass of material, when in truth the material really carries them, to say nothing of the falseness of the impression upon the mind. In avoidance of this mistake, as far as I know his work, Alfred Stevens was most happy: he obtained a great richness of light and shade, and yet he obeyed the limitation of the possible in posing his figures; if a figure projects beyond the possible regarding gravity, there was sure to be another figure behind it counterbalancing that movement and holding back the projecting one. Also when he employs crouching figures to do carrying (as in the Dorchester House mantelpiece), the load carried is reasonable in bulk, and the weight is shared by some structural architecture; then, also, the figures have straight backs, and the feet on which the figures rest are posed as weight-bearers. Of course his inclination is for curling line rather than for the vertical lines of the severer schools, but in their fitness they are very fine.

As to my second heading, *Applied or Superficial Sculpture*, where it is merely surface ornament upon walls and other structural parts, I feel the most fit work is that which is incised, the retention of the surface of the wall being recognised as a necessary character in the treatment. What magnificent wall surface decorations were those Assyrian bas-reliefs of the lion hunts of Assur-bani-pal. The best of them are the finest things of their kind in the world, as far as I can learn; yet, full of interest as they are, one never loses the feeling of the flatness of the wall upon which they were executed. I would ask you to note the minuteness to which the details of ornament are carried, especially in the horse trappings, yet in so masterly a manner that they in no way detract from the breadth of treatment of the whole. Alas! how often nowadays emptiness is mistaken for breadth by sculptors.

Before leaving outside work, I venture to remark and regret the large amount of money spent on sculpture which is wasted owing to the placing of it at a height apparently without regard to the neighbouring houses and width of the streets. In the architectural perspectives, with all surroundings removed, and drawn from an impossible point of view, the sculpture may look rightly placed and reasonable; but when all becomes hard fact, how often the sculpture is only to be seen properly from the attic windows of opposite houses.

I suppose the Greeks set the fashion for friezes, but I believe in their use of it the buildings were almost always longer than they were high, which is seldom the case in our cities now owing to the great value of land; then those Greek buildings could usually be seen from some distance, and a scale of figure work and a projection of relief which they adopted, and which told well in their strong sunshine and clear atmosphere, are not of necessity suitable here under such very different conditions.

I was about to refer to a definite case of this misuse of sculpture in a new building in the Strand, but perhaps it is better rather to refer to an example (a building which you probably mostly know) in which I feel a really fit modern way of treating a building with sculpture is employed. I refer to Colney Chapel, at All Saints Convent, St. Albans, by Mr. Leonard Stokes, where the money available for sculpture has been rightly concentrated upon a long band of rich work just over the main doorway, and three niche figures a few feet higher, and all needless ornament avoided. This is the sort of site which would inspire almost any sculptor to do his very best, and I think Mr. Wilson in his sympathetic work has not wasted his chances, with the result that the sculpture really adds a beauty to the building as a whole.

I think many of our British architects are to be congratulated on their appreciation of the necessity to protect outside sculpture somewhat from stress of weather; it is most essential, especially where it is much cut up and likely to give lodgment for water.* Much modern French work is quite wrongly treated in this respect, one sees carving with very high projection, without so much as a coping or moulding over it; indeed, the architects seem to select the sky-line and the most exposed parts of walls to decorate with carving, be it figure or ornament. I refer to this, as one sees buildings cropping up in London from time to time in which French influence is apparent, and I feel, although we should always be ready to welcome any good influence, we should look very carefully and critically into things and make sure they *are* good; and if we find them wanting, hoist the danger signal. We gratefully acknowledge a mass of good influence we have received from our French brothers-in-art, but it is no compliment to them to receive everything without question.

This matter of weather and water and frost is one which I think is all too frequently quite lost sight of by some sculptors, and the recognition of it should be more insisted upon by architects when using stone carving.

This is one of the things the old mediæval sculptors understood usually so well, and the great use they made of vertical lines is to my mind in great measure the outcome of this necessity; it was not only an eye for beauty that dictated those lines, but practical requirements as well, with the invariable result that the added fitness for their purpose meant added beauty as well. In cases where this was not sufficiently observed much of the damage owing to disintegration of the stone is due. I have noticed that where an arm is bent across the chest—which thus forms a ledge for water—the hand is placed rather higher than the elbow, and the elbow itself is detached slightly from the side to form an opening for the escape of the water, with the result that the figures designed by such knowing craftsmen usually have outlived the others.

Before referring to exclusively interior work I will speak of *treatment of material* which affects both outside and inside work. I believe one of the great defects of our British school of sculpture is the quite secondary place given to the consideration of the treatment of the material in which the work is to be finally produced. The designing and modelling are in most cases the only things seriously considered. The great craving for mere realism has

* Although in properly designed sculpture this risk should be reduced to a minimum.

brought about almost a blindness to this important factor, material. Great slickness of handling the clay appears to be all-absorbing, without sufficient regard to the fact that the clay is only a passing stage in the work; so deep set is this that a highly skilful life study which is the result of patient and faithful reproduction of a model is lauded up on all sides as great art, the peculiarities of the model being accepted in lieu of the character of the sculptor, and the absence of both poetry and invention of design is not felt. Of course when a sculptor is producing an ideal work in which the embodiment of some fine idea is his "be-all and end-all," then if an impression of great realism in a face, figure, or any other part will make the working out of his invention more convincing, undoubtedly the treatment of material may be considered of less moment; but even then a really fine artist will not overstep the limits of the material in which he is working. When sculpture is applied to architecture, and more especially when it is for structural parts, then I feel the material and its proper treatment are all-important. In our school training this matter is practically ignored, and I think you architects can render a very real service to British sculpture by emphasising the necessity for a better consideration of treatment of material when you require work of sculptors.

As to interior work, it is wiser that figures never be used on ceilings; one can conceive grotesque figures and mannikins clutching round some pendulous structural knobs, looking and being fit. Alfred Stevens managed to introduce some cherubs' heads and wings satisfactorily on the soffit of an arch by showing them looking down through a panel frame, and as only parts of the wing show, it gives the impression that the rest of the cherub is safely on the upper side, and no fall likely to occur. But the use of figures as one often sees them springing from a cornice and stretching well into the curve or flat of the ceiling, without any regard to the laws of gravity, is to me an absolutely unfit use of sculpture. I have almost as strong an objection to human figures even in panels on ceilings, whether painting or sculpture; for besides the figures looking very insecure and out of place, the beholder is certainly most uncomfortable: the human figure is bound to assert itself, and call for attention from the living beings below—with neck-ache to the latter as a result. Further, the chances are that the living being has to dodge about the room before finding the one place from which the ceiling figures appear right way up. No, I maintain, all things considered, figure-work on ceilings is a mistake; there is ample scope for introducing them, if required, on the frieze, doorways, and especially chimney-pieces.

Nothing stands more fitly as motif for ceiling decoration than tree forms with their leafage and flowers: the very construction of stems and branches especially adapts tree forms for such a use; but even then, unless the stems are powerful, I think that the introduction of ties to the ceiling is most satisfying to the eye. How many of us admire the old plaster ceilings, the ornament on which is almost merged into the ceiling owing to the great number of coats of whitewash they have received. I wonder if there is a logical reason for feeling them to be so fit—the lost and found quality obtained by the merging conveying to the mind an assurance of security for the ornament. Anyway, a strongly undercut ornament gives the opposite impression.

I should like to say a few words on the question of proper lighting of sculpture which is used inside buildings. One sometimes sees sculpture in places where little or no light reaches it, or from an entirely unsuitable direction. I do not for one moment suggest that undue consideration should be given to the sculpture, but as "fitness for purpose" is one of the highest qualities in all architectural design, then I do say that unless the sculpture you are thinking of using will be properly lit, it cannot be the right place to use it—and on the great principle of fitness, better leave it out if you have no adequate place.

In private rooms a great field (of which little or no use is made nowadays) for the proper use of sculpture is the chimney-piece, especially for bas-relief, when the fireplace is on a wall sideways to the source of light. I would suggest this for your most serious consideration.

But there is one place where sculpture is much used, and I think in most cases it is maltreated—I refer to the decoration of altars in Christian churches placed immediately under powerful east windows. I deliberately say that the sculpture is maltreated rather than misplaced, because I think few would question that the altar is undoubtedly the site above all others for placing the most precious decoration. Now, if the extreme east end of the church has been established as the most fit place for the altar, then undoubtedly the fault lies with the east window. At one time I believed that there was a strongly established symbolism of "Hope of Resurrection" in the east window, but I find that this is not widespread, and certainly if any such symbolism existed it has been mostly lost sight of, for the majority of east windows are filled with pictorial glass illustrating a hundred-and-one subjects rather than that of the Resurrection. Then in the oldest Christian churches and in many abroad now no east windows, or only quite small ones, are introduced; and I therefore think, on the ground of more properly lighting the altar, which should have chief consideration in our churches, it would be a more fit and consequently more artistic treatment to obtain the light from the side-walls—from one side more than the other—and by this means also the choir could be adequately provided with light, especially if these windows are kept free from all dark or painted glass.

I remember how disappointed all concerned were when Henry Bates executed for Holy Trinity, Sloane Street, at J. D. Sedding's request, the large white marble altar frontal—an entombment, a very beautiful work of art in itself—which owing to unfit lighting, although very high in relief, looked from the main body of the church like a sheet of paper. And yet here were two fine artists, architect and sculptor, but both failed to appreciate the competition of the large east window. Since dark *painted* glass has been put in the window, and the light from it further lessened by high buildings to the east of the church, the marble frontal tells better; but I understand that when an important service is to be celebrated the clergy cover it with a richly coloured hanging—a manifest showing of failure to comply with the requirements of purpose, and a mistaken selection of material, chiefly owing to wrong direction of light.

On the English mediæval tombs our sculptors showed the keenest appreciation of architectural treatment in their work; the simplicity of line and the dignity of pose in those recumbent effigies are very remarkable (excepting perhaps the few which rest on their side), and they take a high place amongst architectural sculptures. Regarding them it is to me a ground for rejoicing that the colour with which they were evidently mostly, if not all, decorated at one time, has in great part perished, because, judging from such colour as I have found remaining, it is evident that in that quality—colour I mean—they must have been very gaudy and very cut up, and nothing like so fine in that as in their sculptural quality.

How badly those painted tombs must have compared in colour with the ones which relied upon a beautiful variety of real materials, some few of which yet remain, with their refined admixture of metals, enamels, gilding, and the like, which the hand of Time has beautified, and not, as in other cases, obliterated. I do not suggest that we should again use colour so freely as it was applied to sculpture in the great past: the gain of leaving material such as stone in constructional sculpture, to give its own impression of material strength, should prevent us again resorting to colouring such work; but a judicious use of mixture of materials for inside sculpture can be a great added beauty if fitly used.

Gentlemen, nowadays the average standard of the sculpture applied to buildings is not up to the quality of the architecture (there are some brilliant exceptions, I know, but generally it is so), and I feel this is chiefly because the sculptors want treating with more confidence and less as machines. The money paid is usually insufficient to provide thoughtful work, yet the total amount spent upon sculpture and ornament upon many buildings is ample to provide such building with a few parts thoroughly well decorated with good quality sculpture—as great a gain to the building as to the sculptor!

From some of you, I know, sculptors receive all sympathy, but not from the majority. Go to individual sculptors. First, set down, as fixedly as you like, conditions which it is just and right that you should impose; explain fully the site for the work and the surrounding materials; state the approximate scale of figures or ornament; state any direction of line you wish emphasised—the flatness or height of projections. Give subject you wish illustrated. Emphasise that you require a true recognition of use of material and provision against weather (if outside), and the like. State somewhat as to money available, and then let the sculptor make a small design model for you to see, and after that give him a freer hand than now, and the chance and credit to be the designer of the work; and as a result you will get the very best out of him, instead of, as now, most sculptors looking upon their architectural sculpture as pot-boilers and keeping their best intellectual qualities for their other work.

With you rests the responsibility of making or marring the modern school of British architectural sculpture. You may not, probably will not, get just what you have pictured in your minds, but you will get living work with individual character, and I venture to think that a living donkey is more beautiful and fit than a dead child.

Think of the sculpture on the west front of Wells—figures evidently executed by a good many different sculptors. Did the architect get just what he expected? He probably specified for sets of a given size; yet some are about 6 feet, some 7 feet, and some 7 ft. 6 in. for the same sized niches. Yet is the artistic result of the whole front of the cathedral damaged by this variation? Is not the gain of the living character of sculptor a greater gain than the ill-fit a loss?

Gentlemen, I may be wrong in much I have said, and certainly am so in the way I have put it down; but I am out of my element when writing, so I hope you will accept my remarks in the spirit in which I have intended them—as the frank expression of opinion of a very serious student of a great art.

DISCUSSION.

The President, Mr. John Belcher, A.R.A., in the Chair.

Sir JOHN TAYLOR, K.C.B. [*F.*], in proposing a vote of thanks for the lectures, said that although the subject of the co-operation of the sculptor and architect had been brought before the Institute on several occasions the matter had never been put more strongly before them than it had that evening. To his mind nothing could be of greater importance than that the architect and the sculptor should co-operate in the preparation of the design. It was no use whatever to have an architectural design prepared and then afterwards to have to fill in the portions which required sculpture. The speaker called to mind an instance where niches had been provided for sculptured figures; and because there had been no co-operation between the sculptor and the architect, when the figures arrived it was found that they were much too large for the niches, and could not even be got in.

Professor BERESFORD PITE [*F.*] said he thought it an honour to be asked to second the vote of thanks to Mr. Stirling Lee and Mr. Reynolds-Stephens for coming there that evening and speaking so earnestly and heartily on what they all recognised to be a very important subject.

It was important to sculptors, and without any doubt it was important to architects. Of its importance to architects he was afraid they were not so seriously convinced as they might be. Of its importance to sculptors he would go a little further and say he was sure they are not sufficiently convinced. What he said with regard to architects might be illustrated by a point drawn from Mr. Lee's exordium. An architect had a building on which he put sculpture; did he ever trouble himself about what that sculpture meant? He doubted it. The architect was not really serious about it. He wanted so much ornament, and therefore he used sculpture. In some cases he wanted the ornament to cover laches in his design, and the unfortunate sculptor had to do the best he could to make the best of a bad architectural design. At all events the sculptor and the architect lacked the inspiration necessary to its effective birth, and the result was that any putty model could be translated into masonry and provide the architect with the flowing line, or the broken surface, or the tumbled outline which the quality of his architecture desiderated. To his mind few things were more deplorable than the utter weakness that modern sculptors showed in appreciating architectural design when it came into direct and physical contact with figure work. He did not know that they were demanding the impossible either from the architect or from the sculptor, but he was afraid they were going to the wrong school to learn if they took their architecture from the Parthenon, because no Parthenons were built nowadays. The sculptor, too, was going to the wrong school to learn if he thought he would have the opportunity of doing his carving upon the face of the building, and expecting the architect to provide in the contract that the builder's plant should remain on the job till the carving was completed. That was the practical issue of the matter. They would have to come away from the Parthenon with its inspirations directly, and would have to find out by contact with the material some ideal, through the means of modelling clay if necessary; he believed Mr. Burges used actually to cut his models in bar soap and string the bars together with hairpins to make the curved forms. Burges said that he found the exercise or practice of cutting was more helpful in the production of ornament than the exercise of modelling in clay, and he gave vent to his picturesque genius in that way. There was only one remedy for the fault he had ventured to suggest which lay equally with architects and sculptors, and that was effective study, which would take the sculptor right to the roots of sympathy with architectural design, and the architect to those elements of sculptural design which Mr. Lee had so eloquently indicated to them. They would find the era that corresponded with their own, and the era therefore in which we might find practical lessons, lay not in the distant days of Pheidias, but actually in the Renaissance. They were to all intents and purposes men of the Renaissance just now; they might be trying to purify the Renaissance of its still finding an inspiration in the Roman antiquities of Italy; but they were, for all that, as much Renaissance men, whether they descended to Gothic or not, as were Michelangelo and the men who preceded him. Whether they explored in Byzantine or in Gothic mines, they melted their discoveries according to the heat of their own imagination, to recast them in the moulds of modern requirement. Do what they would, they could not escape from the necessities of the day in which their lot was recast; and when they looked at the Renaissance—to the work and days of Benvenuto Cellini and to the work of Michelangelo—they found a condition of glorious harmony between their view of architecture and their view of sculpture; they found the same elementary grasp of the conditions of design in both arts. They found that Michelangelo, for instance, did his mouldings, not for the sake of their archæological and antiquarian perfection and correctness, but absolutely for the sake of their profiles—for the sake of their light and shade. If Michelangelo got hold of an old moulding he tinctured and invented from it. He took a classical cornice and tilted its face and regrouped its mouldings and put his own original feeling into its design, out of pure interest in it; but in doing so he was not at all impelled by its antiquarian character. He (the speaker) had the idea that Michelangelo treated his figures in exactly the same way. He grouped them and piled them and applied them to the architecture under very much the same conditions of thought as those in which he took his mouldings and carvings round the room, bringing forward the backs of his panels and giving recess and thickness by niches and window recesses simply used as so much artistic material to achieve an artistic result. In much the same way Michelangelo used the figures in those extraordinary sarcophagi in the Medici Chapel. The sarcophagus was an unbroken curve, supported underneath by several retreating lines with a very flat ornament; not only that, the brackets on which it rested had a stiff form worthy of steel design, and above the figures expressed that indescribable freedom—the freedom from the laws of gravity which was partly the secret of their success. Now if they could go back and look at their architectural methods and forms as a sculptor would, and if a sculptor were to go back and look at his work as an architect would, they would possibly get a man—and they had one, too, in their own time—who could have done what the Renaissance men had done before. He (the speaker) did not know very much—Mr. Stannus could probably tell them more—about the early life and training of Alfred Stevens, but the extraordinary success of his architectural treatment of sculpture and his sculpturesque treatment of

architecture was to be imputed to that long term of years in which he toiled up and down Italy and painted the portraits of innkeepers in order to get the price of his daily board at the inns. It was in those years of study and home in Italy that he felt his way into the really eminent architectural qualities of the sculptor's work, and *vice versâ*. He fancied, too, that Mr. Alfred Gilbert owed a great deal of his success in the same way to his early years of patient study in Italy. His own view of the present condition of things was somewhat pessimistic; but he hoped a new race of sculptors would come who would feel that architecture was a living art, and that they were not dependent on architects for it, and that architects would in the same way feel their way to a position in sculpturesque design without feeling that they were dependent wholly on sculptors for it. Let the combination of sculptor and architect come rather in one person than in the dinner-table friendship of distinguished sculptors and would-be distinguished architects. They had instances at home of some most charming work of the definitely architectural character of the Renaissance. Architectural students should not forget the tomb of the Countess of Richmond in Westminster Abbey. It was a figure very well known to sculptors. The extraordinary realism of the fingers was pointed out to almost every visitor. Look at the base of that tomb, and at the design of the lower part of the other tomb of Henry VII. in his chapel. How admirably true that part of the architecture was, and how beautiful the sculpture was to those who knew little or nothing about it. Could it not be said that treating the subject quite generally the tendency of the Greek employment of sculpture was to employ it in framed friezes, or in architecturally formed panels? In that way the architect took supervision of the sculpture by setting it and framing it. When they came to Gothic times the architecture was applied and the figures stood upon the columns; they had an independent existence. Their expression was allied to the building most closely in design by the limitations of the sculptor's art, and by the limitations of the sculptor's knowledge of the time, but the figures were more particularly detached, and when they came to the Renaissance the sculpturesque forms were melted in with the architecture to produce a flowing outline combined with mouldings; or coming down to their own times they got to that idea with which he started, that the architect uses the sculptor to save him very often from unfortunate mixtures of architectural forms. Might he express the private opinion that the sculpture of the Home and Colonial Office was worthy of very careful attention and study? It had always seemed to him to be one of the most successful expressions of fresh and living sculpture. He fancied that what their sculptor friends had been expressing to them that evening as to the value of planes, and as to the value of the constructive feeling entering into the buildings, could be very well instanced by a reference to that most interesting and successful building.

MR. HUGH STANNUS, A.R.C.A. [*F.*], said he regretted he had not had the opportunity of seeing the Papers beforehand. Had he done so he would have put his thoughts in a form that would have been more worthy of the subject and of the attention of his colleagues. It had always appeared to him that Sculpture had been applied to Architecture for one of two ends. Firstly (and that, he believed, was the first reason of its existence) to tell a story, and secondly to make a building finer, that is to say, to make it more decorous or to decorate it. He had dealt with the former branch of the subject—*telling the story*—in a Lecture he had the honour of giving before the Society of Arts; and he had to coin a word for the subject. He then said that "Storiation" was that branch of applied art which governed (1) The Selection, and (2) the Representation, of Meaning in the decorating of Buildings and other objects. Thus we storiate a building; and our Storiation tells the story (to those who come after us) of our history and our aspirations. He had put what he thought on this subject into that lecture, which had been since published in a little Pamphlet, of which he believed there was a copy in the Library. He would therefore now occupy their attention with only the latter intention of the Artist (be he Architect, Sculptor, or Painter)—*i.e. the beautifying the building*—and, in this latter division of the subject, which came under the general branch of Æsthetics, he thought that he ought to express his admiration of the manner in which the President had utilised the Sister-art, of Sculpture, in the beautiful building lately raised in the City, which was the scene of so enjoyable a function a short time ago. Referring to the first Paper, he ventured to ask Mr. Stirling Lee to reconsider his approval of the vertical lines of composition in the Metope from the Temple of Zeus at Olumpieia. This represents Herakles, assisted by a Hesperid, supporting the world while Atlas brings the Apples. The subject necessitates three figures in vertical attitudes, undoubtedly; and Mr. Stirling Lee appeared to consider that these three figures, by their verticality, sympathise with the vertical grooves of the intervening Triglyphs. Had this verticality in the Metopai been intended, as a governing motive of Composition, we would find more of them governed by the same lines; but it was merely incidental. We should bear in mind that these metopai were pre-Pheidian; and that the whole Temple was somewhat archaic. Had Pheidias designed this particular panel, we might rest assured that he would have contrived, by means of drapery or foliage, to connect the figures and subdue the verticality of effect. In studying the composition of the figures in the Metopai of the Parthenon, we

observe that the lines are occasionally horizontal, but much more frequently *oblique* (and very seldom vertical) ; so that the *oblique* lines and *full* relief of the Metopai give and receive beauty of Contrast from the *vertical* lines and *low* relief of the Triglyphs. He observed that Mr. Reynolds-Stephens made an interesting and important distinction between those figures which were portions of the Storiation of a building and those figures which served in a constructive function. The male supporting-figure was termed a Telamon or an Atlantid, from a Greek word which signified *to bear* ; the female supporting figure was termed a Korē (*pl.* Korai), from a Greek word which signified *a girl*. The squared wooden Post, usually tapered, *i.e.* diminished downwards, to facilitate its being driven into the ground, which was used in marking the limits of land, was often carved with a head of Hermes the tutelary god of fields ; and was thence known as a Hermes or Herm (Latin Terminus, and thence also known as a Terminal, whence Therme in French). In regard to all of these supporting figures, he would suggest that they state the point more strongly ; and, bearing in mind that no human being would ever be used or submit to be used in such a function, they ought to see to it that figures which are used *as Supports* should be somewhat *less than human*. This might be done in either of two manners : firstly, by not representing the whole figure, but merely the upper part of the body, say as far down as the umbilicus (the remainder being enclosed or jointed to a Herm) ; or by omitting the arms (as Jean Goujon did in his well-known "Cariatids" in the Louvre Museum at Paris)—or secondly, by modifying the sectional plan of the cranium so that it might accord with the squareness-in-plan of the super-incumbent Architrave—and, in all cases, an Abakos above the cranium, and a Pedestal below the feet should form an integral portion of the design. Occasionally the figure was represented as supporting on the Shoulder instead of on the Head ; but very few of these experiments could be considered as even approximately successful. Another caution, to be attended to, is that these figures should be generalised, and not individualised as Portraits. In Pall Mall there is a pair of figures supporting a small porch. They are treated like the ordinary Herm ; but, if they had been carved as portraits of military commanders, they would be felt to be degrading and unsuitable. The Prototype, of supporting-figures, was tracible back to the Osirid figures round the courts at Abydos, Medinet Habu, &c. ; but the Egyptians had too much respect for Osiris to use his statue as a support. In their temples, each Osirid was *standing in front of* the Pier which was doing the work ; *i.e.* it was symbolical for Adoration, and not constructional as an Atlantid. He would be glad to add his word of thanks to both of the able gentlemen who had spoken to them that evening. To Mr. Stirling Lee for his eloquent and illuminating remarks and the bursts of genius with which he searched out the working of the Greek mind on the Parthenon sculptures. While Mr. Lee was speaking, his mind reverted to the fine series of Reliefs with which he had enriched the St. George's Hall at Liverpool. And also to Mr. Reynolds-Stephens for the scholarly and academic treatment of the subject from his point of view. These two papers showed the collateral views that might be taken ; and it was a happy idea when, some years ago, this method—of inviting two or three masters in any branch of our art to treat of it on the same evening—was adopted. They had now enjoyed the benefit of several evenings on Sculpture ; and the question arose in his mind, whether they might not have the results codified into a Handbook on the subject.

THE PRESIDENT said he felt bound to say that the sister arts of sculpture and architecture had drifted apart, and that architects were somewhat to blame in the matter. He trusted that in the future the arts would be brought closer together, and that architects and sculptors would work together. They must not forget that they were sister arts, and architects must not allow sculpture to be used improperly, or to serve merely in ignominious positions such as terminals or weights to the top of buttresses. It was on that account that the arts had drifted apart, and that the sculptor had drawn back from architecture, and seemed a little afraid of it. He remembered a sculptor saying to him once in speaking of his pedestal, "I do not want any architecture in it, because it will detract from the figure ; I prefer to place it on a rough-hewn block." Just as architects were beginning to learn the use and advantage of sculpture in relation to buildings, so he hoped that sculptors would learn that architecture could be a great aid to sculptors. It was true that in the case of buildings the architect must take the lead, and the sculptor must support him ; but in the case of a monument, or where there was a group of figures, then the architect should be called in to help the sculptor by making a shrine for his work—an architectural setting to the sculptured jewel. As Mr. Stirling Lee remarked, sculpture had a special mission : it endeavoured to tell a story or to give some illustration or information regarding its purpose. Buildings also had a tale to tell, and a message to deliver, which could be clearly read by all ; and architects asked the sculptor to come in and help them in this expression of the building—to say in a much more eloquent way, in fact, the purpose and meaning of the building. His views on this subject were pretty well known, but he would like to put before them one or two thoughts which had occurred to him in listening to the Papers. One was that architecture dealt with straight lines, while sculpture dealt with round, and it was the

contrast of the beautiful curved lines with the perpendicular and horizontal lines which was so valuable and helpful to them in their work. Again, there must be a certain balance and uniformity in sculpture in connection with a building. Scale also was very important—much more so than had been brought out that evening. It was important where two or three sculptors were working together that their figures should bear a proper relation to each other. He was not speaking of separate panels or subjects; he did not consider that in that case the sculptors were helping the architect at all, for the subject might not be connected with the building; and the architects then only provided a frame for the subject. Where a sculptor could help an architect was in the expression of the purpose of the building itself. Work in "relief" also was a most important matter: it was a most valuable assistance in tying a building together; by it one got a sort of rhythm running right through a frieze; or, for instance, on a long length of sculpture not necessarily framed, although it might be protected by proper drip-stones, and the figures might have something to stand upon—not framed in panels, but in a continuous line. This relief work stood in sculpture something like decorative work in painting. The word "decoration," however, did not quite imply all they wished to express in regard to a painter's work on wall surfaces as distinct from his easel pictures and frames. "Relief" work was one of the most valuable means the sculptor had of helping the architect. Figures in the round had, of course, a more distinct message to deliver, and one ought to be careful to place them in proper positions where they could tell their story. But whether in the round or whether in relief the great thing was that they should be seen to be part of the whole—part of one building—part of one subject, each having its function to fulfil; so that the omission of any should not be possible without injury to the whole.

MR. STIRLING LEE, responding to the vote of thanks, said that sculptors were always glad to find themselves among architects, because it was only by such interchange of opinions that they learnt their requirements. There was not the slightest doubt, as Professor Pite said, that sculptors had much to learn from architecture, and what was underlying a great deal of what he had said that evening was the want of knowledge of architecture among sculptors. As to what they had heard from the President about the architecture detracting from the sculpture, he could understand it perfectly at the present day, because certain sculptors did not understand what architecture was, and they made dreadful mistakes sometimes. If the monument was to be perfect the actual base that the pedestal stood upon was quite as important as the figure itself. That was the reason sculptors were making such bad public statues, because they lacked the proper architectural feeling. Sculptors had been divorced from architecture too long; religious views, no doubt, were originally the cause. At the time of Henry VIII.—when the sculpture in the churches was broken—it was absolutely criminal for sculpture to be produced, and eventually foreigners had to be brought over to do it. From that time to the present day there had always been something against sculpture, and sculptors had been excommunicated from church, and architects had, more or less, done without them. After three hundred years of neglect it could not be wondered at that sculptors had lost knowledge of architecture. He thanked the meeting for their kind reception. He felt they had many difficulties to overcome and much to learn, and sculptors looked to architects to help them.

MR. REYNOLDS-STEPHENS said that Mr. Lee had very ably expressed what he (Mr. Stephens) himself felt. Sir John Taylor had spoken of co-operation almost from the start. If that could be brought about it would be absolutely the ideal thing, but that would never be with their present system of education. He hoped that the President, as a member of the Academy, would try to influence that body in the matter of education. It had been his grievance against his old school that he had not been obliged to learn architecture as a sculptural student. If every student of sculpture were obliged to study architecture the benefits would be enormous. Architects also might, without any loss to their professional work, afterwards study and appreciate the masterpieces of sculpture. Mr. Stannus objected to merging figures in structural sculpture into masses, and he (the speaker) agreed with him. Mr. Beresford Pite's remark as to the importance of architectural sculpture and sculpturesque architecture was absolutely true, but there were so many reasons for the lack of sympathy that sculptors experienced that they had been discouraged from acting for that side. He felt perfectly himself that any piece of sculpture that had a purpose of that kind was a far greater work than any ideal piece.

9, CONDUIT STREET, LONDON, W., 10*th June* 1905.

CHRONICLE.

THE ANNUAL ELECTIONS.

The Scrutineers appointed to count the votes for the election of the Council and Standing Committees for the ensuing Session report that 1,081 sets of papers were received. This is far in advance of former years, and taken with the figures for the last three years, each higher than any previous record, shows the gradually increasing interest taken in the elections. In 1904, 865 members voted; in 1903, 772; in 1902, 569. Twenty-six members (17 Fellows and 9 Associates) were enlisted as scrutineers, and on the motion of the President, the General Meeting of last Monday passed them a very cordial vote of thanks for their labours. The new form of voting-papers, which, the Secretary informed the Meeting, was mainly due to the suggestions of Mr. Henri Favarger [*F.*], greatly facilitated the work of counting. The scrutineers, given in the order of the signatures to the Report, were Mr. H. Favarger, who was elected chairman; Messrs. H. P. Burke Downing, Arthur H. Ryan-Tenison, William Grellier, Sydney F. Bartleet, Horace Field, E. W. Marshall, H. Phillips Fletcher, Arthur Bartlett, Geo. Ernest Nield, Arthur J. Style, Herbert G. Ibberson, A. O. Collard, E. Howley Sim, Melville S. Ward, Thomas A. Pole, Henry A. Saul, Harry Sirr, Arthur G. Morrice, M Starmer Hack, F. Dare Clapham, H. Carter Pegg, Fred G. Knight, C. R. G. Hall, Wilfred J. Hardcastle, R. W. Collier.

The Scrutineers report the results of the elections as follows:—

THE COUNCIL.

PRESIDENT.—John Belcher, A.R.A. [*unopposed*].

VICE-PRESIDENTS (4).

Elected: Henry Thomas Hare, 840 votes; Leonard Stokes, 674; Edwin Thomas Hall, 641; Sir John Taylor, 611.

Not elected: Alfred Darbyshire, 472 votes; Samuel Perkins Pick, 408; Butler Wilson, 351.

HONORARY SECRETARY.—Alexander Graham [*unopposed*].

MEMBERS OF COUNCIL (18).

Elected: Thomas Edward Collcutt, 514 votes; Ernest George, 509; John Slater, 452; Professor Beresford Pite, 423; Edward William Mountford, 417; John Alfred Gotch, 416; Paul Waterhouse, 402; William Douglas Caröe, 401; Andrew Noble Prentice, 393; John James Burnet, 386; Edward Augustus Gruning, 376; George Halford Fellowes Prynne, 368; John William Simpson, 360; James Sivewright Gibson, 317; Alfred William Stephens Cross, 305; Charles Harrison Townsend, 303; William Henry Atkin Berry, 288; Edmund Woodthorpe, 276.

Not elected: Edmund Wimperis, 274 votes; Frank Thomas Baggallay, 271; John Bilson, 265; George Hubbard, 260; James William Beaumont, 254; William Gillbee Scott, 245; Max Clarke, 243; William Flockhart, 238; Lewis Solomon, 235; John Murray, 232; Frederic Richard Farrow, 223; Maurice Bingham Adams, 214; Edward Mitchel Gibbs, 214; William Howard Seth-Smith, 209; Herbert Davis, 198; Robert Frank Vallance, 178; Charles Edward Mallows, 172; Joseph Douglass Mathews, 163; William Alfred Pite, 147; Herbert Duncan Searles-Wood, 127; Samuel Bridgman Russell, 107; Herbert Hardy Wigglesworth, 98; Robert Stephen Ayling, 42.

ASSOCIATE MEMBERS OF COUNCIL (4).

Elected: Robert Shekleton Balfour, 702 votes; William Adam Forsyth, 509; Henry Vaughan Lanchester, 492; Henry Arthur Crouch, 476.

Not elected: Thomas Edward Pryce, 422 votes; Herbert Winkler Wills, 377; Charles Edward Hutchinson, 369; George Alexander Thomas Middleton, 247; Herbert Hardwicke Langston, 164; Ernest Alexander Young, 143.

REPRESENTATIVES OF ALLIED SOCIETIES (9).

Elected: Henry Langton Goddard (Leicester and Leicestershire Society of Architects), 785 votes; Thomas Cooper (Birmingham Architectural Association), 745; William Mansfield Mitchell (Royal Institute of the Architects of Ireland), 740; John Henry Woodhouse (Manchester Society of Architects), 721; George Bertram Bulmer (Leeds and Yorkshire Architectural Society), 705; John Keppie (Glasgow Institute of Architects), 703; Arthur William Brewill (Nottingham Architectural Society), 701; Philip Caldwell Thicknesse (Liverpool Architectural Soc'ety), 607; George Herbert Oatley (Bristol Society of Architects), 568.

Not elected: Harold Ogle Tarbolton (Edinburgh Architectural Association), 476 votes; Benjamin Priestley Shires (Devon and Exeter Architectural Society), 444; James Thoburn Cackett (Northern Architectural Association), 437; John Henry Phillips (Cardiff, S. Wales, and Monmouthshire Architects' Society), 424.

AUDITORS.

Sydney Perks [*F.*]; William Arthur Webb [*A.*].

ART STANDING COMMITTEE.

Fellows (10).—*Elected*: Ernest George, 741 votes; Thomas Edward Collcutt, 720; Henry Thomas Hare, 686; Edward Guy Dawber, 632; William Douglas Caröe, 565; John Macvicar Anderson, 543; John James Burnet, 535; Paul Waterhouse, 487; James Sivewright Gibson, 458; John William Simpson, 437.

Not elected: William Flockhart, 423 votes; Charles Harrison Townsend, 387; William Alfred Pite, 338; Ralph Selden Wornum, 329; Edmund Wimperis, 311; George Campbell Sherrin, 255; Frank Thomas Verity, 222; Robert Watson, 145; William Dunn, 140; Herbert Read, 107; Samuel Sebastian Reay, 107.

Associates (6).—*Elected*: Henry Vaughan Lanchester, 685 votes; Robert Shekleton Balfour, 617; Sidney Kyffin Greenslade, 606; Walter Millard, 581; Arthur Thomas Bolton, 550; Hubert Christian Corlette, 547.

Not elected: Thomas Davison, 420 votes; Herbert Winkler Wills, 351; John Ernest Newberry, 343; Herbert Passmore, 289.

LITERATURE STANDING COMMITTEE.

Fellows (10).—*Elected*: Richard Phenè Spiers, 894 votes; Professor Frederic Moore Simpson, 863; Paul Waterhouse, 801; Hugh Stannus, 788; George Halford Fellowes Prynne, 773; John Bilson, 733; Charles Harrison Townsend, 731; William Alfred Pite, 702; Alfred William Stephens Cross, 678; Charles Edward Mallows, 673.

Not elected: Henri Favarger, 617 votes; Robert Falconer Macdonald, 562.

Associates (6).—*Elected*: Percy Leslie Waterhouse, 788 votes; Percy Scott Worthington, 763; Arthur Maryon Watson, 760; Ravenscroft Elsey Smith, 721; William Henry Ward, 717; William Adam Forsyth, 523.

Not elected: Hubert Christian Corlette, 503 votes; Walter Ernest Dobson, 259; Frank Lishman, 220.

PRACTICE STANDING COMMITTEE.

Fellows (10).—*Elected*: William Henry Atkin Berry, 602 votes; William Henry White, 593; Joseph Douglass Mathews, 591; Alfred Saxon Snell, 574; Thomas Henry Watson, 573; Walter Hilton Nash, 560; Edmund Woodthorpe, 556; George Hubbard, 554; Max Clarke, 540; John Murray, 522.

Not elected: Charles Henry Brodie, 490 votes; Sydney Perks, 473; Ernest Flint, 473; T. Batterbury, 393; Alexander Henry Kersey, 380; Horace Cheston, 345; Charles Fitzroy Doll, 318.

Associates (6).—*Elected*: Augustus William Tanner, 707 votes; Thomas Edward Pryce, 676; Edwin Richard Hewitt, 644; Herbert Arnold Satchell, 643; Herbert Hardwicke Langston, 622; Robert Stark Wilkinson, 537.

Not elected: William Charles Waymouth, 532 votes; Edward Greenop, 506.

SCIENCE STANDING COMMITTEE.

Fellows (10).—*Elected*: Herbert Duncan Searles-Wood, 721 votes; Bernard John Dicksee, 703; Max Clarke, 640; Alfred Saxon Snell, 634; Francis Hooper, 632; Lewis Solomon, 589; George Hornblower, 571; William Dunn, 542; Frederic Richard Farrow, 541; Benjamin Tabberer, 541.

Not elected: Ernest Flint, 527; Arthur John Gale, 518; William Edward Vernon Crompton, 502; Frederic Hammond, 486; Arthur Crow, 461.

Associates (6).—*Unopposed*: Frederick William Hamilton, Edwin Richard Hewitt, Matt. Garbutt, William Jacques, George Pearson, Augustus William Tanner.

Mr. W. H. Atkin Berry [*F.*], referring to the non-election to the Practice Standing Committee of Mr. Edward Greenop [*A.*], said he thought the electorate hardly realised the qualities they had rejected in failing to elect Mr. Greenop. As a member of the Practice Committee, he was sure all his colleagues would echo him in saying that Mr. Greenop had been the most valuable member of that Committee. For the last three years, at least, he had acted as Secretary to the Committee, and the services he had rendered the Committee and the Institute by his work in that capacity, he did not hesitate to say were invaluable. He sincerely trusted that some means might be found of restoring Mr. Greenop to the Committee. He did not think they could do without him. Apart from the usual work of the Committee much heavy work had fallen on the sub-Committee for the Building Acts (Amendment) Bill, and through the whole of that work Mr. Greenop had acted and discharged the most onerous duties in the most able manner. He felt that he should not be doing justice to Mr. Greenop, and that he should not be doing justice to his own conscience, if he allowed this opportunity to pass without saying these few words in recognition of his services, and to show how deeply he deplored that Mr. Greenop had been denied the honour of being returned to the Committee by the spontaneous votes of the electorate.

Mr. W. Hilton Nash [*F.*] said he could quite corroborate what Mr. Atkin Berry had said. He believed it was within the power of the Council to co-opt any member if they choose, and he felt sure that they would do so in Mr. Greenop's case.

The President said he was glad Mr. Atkin Berry had brought this matter forward. He himself was aware of the vast amount of work Mr. Greenop had done for the Institute, and he felt that they ought to propose a vote of thanks to him in that full meeting for his work. The Council were quite conscious of their indebtedness to him, and he was sure would pass a special vote of thanks to him. The Council had power under the By-laws to co-opt members on the Committee, and they would, of course, be only too glad to exercise this power in Mr. Greenop's case.

ARCHITECTURAL COMPETITIONS.

The Institute Regulations.

The ordinary business on the agenda for last Monday concluded, the President invited the Meeting to resume the discussion of the Institute Paper on the Conduct of Architectural Competitions as revised by the Competitions Committee, which had been adjourned from the Annual General Meeting. The Revised Paper with the discussion which had already taken place thereon is printed in the Journal of the 6th May, pp. 449 *sqq*. The questions before the Meeting when the discussion adjourned were—first, a proposal by Mr. C. E. Hutchinson [*A.*] that the Council should be associated with the President in advising Promoters in their appointment of Assessors. With this object he had moved as an amendment that the words "and Council" should be inserted in the second paragraph of clause 1, so that the clause would read: "The President *and Council* of the Royal Institute of British Architects are always prepared to act as honorary advisers to Promoters in their appointment of Assessors." Secondly, an amendment moved by Mr. George Hubbard, F.S.A. [*F.*], that the matter be referred back to the Competitions Committee.

THE PRESIDENT, speaking on the first amendment, said it was a matter which intimately concerned the President of the Institute. It was proposed that the Council should be associated with the President in the nomination of Assessors. He must frankly state his opinion that that was a great slight upon their President to begin with. Neither did it seem to him quite practicable either. Some years ago the matter of Assessorships was entirely in the hands of one or two architects whom the officials appointed to be Assessors. The Institute had succeeded to a certain extent in getting the confidence of the various public bodies, and had induced them to refer privately and confidentially to the President, who was supposed to be an honest and straightforward person! By that means Assessorships had been more fully bestowed upon the members of the Institute in various parts of the country. He himself in making these appointments had looked round at the Council and selected the best men there; he had gone outside and selected men in the neighbourhood where the work was likely to be carried out; and if he had ever felt any difficulty, he had taken into his confidence one or two members of the Council who were not otherwise the least bit interested in the matter. If the Council were to be associated with the President, it became a very different matter; there would be an end to all confidence, and there could be no privacy at all. It would be known to all the members of the Council, and no Town Clerk or Mayor or other municipal official could address the President and Council without having first obtained permission from his own Council to do so, and by that time the opportunity of doing anything would be ended. Probably the effect would be to go back to the original practice and appoint the President of the Institute to be Assessor instead of the President appointing other Assessors. At present he was prohibited from doing that from his position, and from the fact that he was asked to appoint Assessors; but if the Council were to be associated with him they would be equally prohibited, in his opinion, from taking any part in the competition or acting as Assessors. For it would be manifestly unfair to others if members of Council were to have a voice in appointing an Assessor and at the same time to take part in the competition. There was just as much difficulty—indeed much more difficulty in the Council appointing an Assessor than in the President doing so, as he would not be engaged on the work at all.

Mr. JOHN W. SIMPSON [*F.*] said there was another point that the President in his modesty had overlooked—viz. that promoters of competitions often applied personally to the President to nominate an Assessor. They applied to have the benefit of his individual skill and unbiassed judgment as to who was the best man to appoint. They did not refer to the Council at all; hence the President could hardly refer the matter to the Council without, to a certain extent, violating the trust reposed in him.

Mr. W. GILMOUR WILSON [*A.*] said that patronage, whether lay or ecclesiastical, however distinguished the individual in whom it was vested, had led to very great evils, and he did not think they had to look far to see that the awards which had been made recently in several cases had not been such as to command the confidence of the profession generally. In saying that he meant no disrespect either to the President or to the Council. It seemed to him that the way out of the *impasse* would be for the Institute to elect annually a Committee of Assessors, in the same way as the Standing Committees were elected. Members of the Institute throughout the country would vote for a number of distinguished men who would act on this Committee of Assessors, and that would make it an easy matter to have any competition, excepting, perhaps, a very small one, assessed by a jury of not less than three. As regards the question of payment, if three Assessors were appointed, three Assessors would have to be paid, and the cost would be prohibitive. It seemed to him, however, that any architect of standing appointed as an Assessor might very well tender his services free; or there might be a nominal scale of charges laid down by the Institute. Any public body or private body promoting a competition should be invited to apply to the Institute to nominate the jury of Assessors.

Mr. J. S. GIBSON [*F.*] asked leave to say, on behalf of the Competitions Committee, that the proposal contained in Mr. Hutchinson's amendment was discussed and considered by the Committee, and it was found to be undesirable to associate the Council with the President in the matter of advising promoters as to their appointment of Assessors.

No further remarks being offered on either of the amendments, they were severally put from the Chair, and in the result were declared to be negatived.

The document as amended at the last meeting was then put as a whole and declared duly carried.

Mr. H. V. LANCHESTER [*A.*] said that unfortunately he had not been present at the last meeting, and he asked the Chairman's ruling as to whether he would be in order in bringing forward a motion defining the limit at which the jury system should be tried. He suggested that beyond certain defined limits a competition should be assessed by a jury of three. That limit should be buildings costing £25,000 and upwards. Competitions of that size were sufficiently important to render it advisable that the greatest care be taken to arrive at a good decision. He, and those who thought with him, believed that the jury system was the best means of attaining that end, and they wanted to move a definite resolution to that effect.

THE PRESIDENT ruled that the motion would be out of order, as the document had already been put and carried.

Mr. LANCHESTER: If I am in order, I beg to move a further adjournment.

THE SECRETARY: You must give notice in writing of a motion for the next Business Meeting.

Mr. LANCHESTER: I will give notice to that effect.

THE SECRETARY: With these further amendments in view, Sir, I do not know whether I should be justified in going to the expense of issuing this document.

Mr. LEONARD STOKES: Although a motion appears to be out of order at the present stage, is it not a pity to pass the document with an amendment hanging over it?

THE PRESIDENT: There is no amendment.

Mr. C. H. BRODIE [*F.*] said the document was discussed at the last meeting clause by clause, and the clauses as amended at that meeting were eventually carried. In the last clause a motion for adjournment was made as the hour was very late, and the business that evening had been to discuss that clause. The clause had been discussed, and a very large majority had rejected the amendments brought forward. The President had put that last clause from the Chair, and it had been carried. Then the whole document had been put and carried. The result, as he took it, was that the Paper would now have to be printed and issued as an Institute document. If that was not the case, he was prepared to move that the Secretary be instructed to have the document printed as passed by the present and the previous meeting. There would be no finality at all if they were to play about in this way; members who admitted that they were not at the last meeting had come on the present occasion to make speeches about a matter that had been threshed out to the very dregs on the last occasion. If they adjourned again precisely the same thing would happen.

THE PRESIDENT ruled that the next business on the agenda must be proceeded with, and called on Mr. Bonner to bring forward the motion of which he had given notice.

Competitions: Selection of Competitors.

The motion brought forward at the Business Meeting last Monday by Mr. Horace T. Bonner [*A*] had been on the agenda for the Annual General Meeting, but had not been reached in time to be taken at that meeting. The motion was in the following terms:—

"That in the event of the President or Council being applied to by promoters of competitions to nominate competing architects, notice of such application shall be published in the JOURNAL, and members of the R.I.B.A. who are willing to take part in such competitions be invited to send in their names for selection by ballot as competitors."

Mr. BONNER reminded the Meeting that he had brought this matter up at a Business Meeting of the Institute some two years ago, when he put the question as to how and in what manner and form competitors for public and important competitions were selected by the Council or the President of the Institute. On that occasion he was informed by Professor Beresford Pite that competitors were selected by ballot. He did not know in what form the names of competitors could be brought up at the Institute, but in spite of the ballot it always happened that the well-known names came out on top. Of course members were not all born to inherit architectural names or to step into practices ready-made for them, and there were many men, comparatively speaking unknown members of the Institute, who should be entitled to have their names brought forward in any important or national competition. On one occasion in that room a speaker had referred to a certain gentleman—one whom he (Mr. Bonner) knew personally, a very skilful architect and of great artistic talent—who had taken Institute prizes, but who through force of circumstances had had to design buildings for a man who was then known as an eminent architect, who had had honours thrust upon him and whose portrait adorned their walls, and it was stated that that gentleman who had made his designs could not be a clever man because "we" had never heard of him. That had set him thinking a great deal, and was one of the causes of his bringing forward his motion. This was a different matter from that as to appointing an assessor. He quite agreed that the appointment of assessors should be in the President's hands. It would be very difficult for members of the Council to interfere in such selection, and they had such confidence in their President that they felt sure his judgment would be sufficient. The selection of competitors, however, was on a different footing. If such selection were placed in the hands of one man—he was not, of course, casting the slightest aspersion on the Chair, he was only speaking on the broad principle—it almost necessarily followed that he would look round and nominate his own particular acquaintances or those men he had good knowledge of. He thought, therefore, some method should be adopted by the President and Council by which such competitions could be made in some way more open for the members of the Institute—some notice, for instance, being given in the JOURNAL, so that applications could be sent in and a selection be made by ballot among them afterwards. He had brought this motion forward for what it was worth; but for the sake of their younger or more unknown members, he thought it was worthy of some consideration, and he hoped the President and Council would see some method of carrying out his suggestion.

Mr. G. A. T. MIDDLETON [*A*.], in seconding the motion, said that Mr. Bonner had proposed a very difficult thing in very moderate language. He did not himself see how the Council could be dictated to as to the manner in which anything of this sort should be done, but he could well understand that it might be wise, when the opportunity offered and when it seemed well to them, to invite names in the way Mr. Bonner had suggested.

Mr. MATT. GARBUTT [*A*.] said it appeared to him that when promoters of competitions applied to the President or Council to nominate certain architects, they did so with the object of getting a limited list of men specially capable of dealing with the particular class of building they wanted to put up. If they invited an indiscriminate sending-in of names from all the members of the Institute, they would probably get among them men who had had no experience in the class of building wanted and who might possibly be in that particular branch incompetent. Did Mr. Bonner want the Council to select by ballot and take their chance of recommending to the promoters men who were really unfit for the task in hand?

Mr. BONNER: I thought the members of the Institute were quite capable architects. Surely, if they are not duly qualified, if they are not skilful men, they ought not to be members of the Institute.

Mr. GARBUTT: There are very special buildings being put up in these days, and they need very special ability and experience in the architect to be able to tackle them at all.

The motion having been put to the Meeting, on a show of hands the President declared it lost.

Election of Members 5th June.

At the election of candidates for Fellowship last Monday objection was raised by Associates present to some of the candidates on the ground that they had not passed the Associates' Examination, the opposition apparently being directed principally against those whose ages seemed to approximate most nearly to the minimum at which candidates can be admitted to Fellowship. In the discussion which took place Messrs. Frank Lishman, K. Gammell, and Edward Carter were spokesmen for the Associates, it being stated that the Associates were fighting for the principle that no one should be elected to the Fellowship unless he had entered by the portal through which the younger members had entered the Institute. They were replied to by Messrs. Leonard Stokes, C. H. Brodie, and G. A. T. Middleton, showing that under the Charter and By-laws, and especially in view of the Institute Resolution of the 29th February 1904 [JOURNAL 5th March 1904], the candidates were eligible, and had been rightly admitted as such. It is considered unnecessary to give a full report of the discussion, as the objections are sufficiently indicated and dealt with in the answer of the Council (*see below*) to the Memorials addressed to them on the subject by members practising in Leeds and Sheffield. While the elections were proceeding, the President, in response to members, directed the Secretary to give brief particulars of the candidates' careers—*e.g.* when and to whom they had served their articles, the year they had commenced practice, their principal executed works, &c. The candidates were severally voted upon by show of hands, with the result that the whole of them were declared duly elected.

The Institute Fellowship.

The Council have had before them memorials from Associates of the Institute in practice in Leeds and members in practice in Sheffield protesting against the nomination by the Council of candidates for Fellowship who have not passed the examination for admission as Associates. The following reply has been sent by the Council to the Sheffield members, and an identical letter has been addressed to the Leeds memorialists :—

9 *Conduit Street, W.: 6th June* 1905.

DEAR SIR,—I laid before the Council at their meeting yesterday your letter of the 26th May with the resolution passed by members of the Institute practising in Sheffield, and I am directed to inform you that they have given the matter their full consideration. I am to point out that they are so greatly in sympathy with the views of your colleagues and yourself that last year they brought before the General Body a proposition to alter the By-laws so that after the 31st December 1906 no person could become a Fellow unless he was an Associate or had passed the Associates' Examination; but I am also to recall to your mind the fact that at a General Meeting of the Institute held on the 29th February 1904 the General Body passed a resolution that "during the intervening period every architect eligible under the Charter for election who desires to join the Institute as a Fellow should be encouraged to do so." If the Council rejected candidates whom they found not only eligible under the Charter, but eligible by their executed works for admission as Fellows, on the ground that they had not passed the examination, they would be acting contrary to the mandate given to them by the General Body of the Institute. The reason which led to this resolution of the General Body was that it was not fair or politic to call suddenly on architects between thirty and forty years of age, in the full tide of busy practice, to pass an examination under penalty of being excluded for ever from the Institute. I may add that the same principle was adopted before examination for admission to the Associate class was made compulsory in 1882.—I am, dear Sir, yours faithfully,

W. J. LOCKE, *Secretary.*

J. D. Webster, Esq.

Commemorative National Monuments.

In his Paper on "The Monumental Treatment of Bronze," read recently at the Society of Arts, Mr. J. Starkie Gardner made some pertinent observations regarding the lack of appreciation shown hitherto in this country of the value of monuments to commemorate auspicious and important events in the history of the nation. Setting aside those of a sepulchral character, we possess few of any historic value. The commemoration of our monarchs and greatest men in bronze or marble was never a national concern until late in the seventeenth century. Had the customs of Greece or Rome been maintained, statues would have been set up to those whom the country delighted to honour, and the likeness of numerous interesting personalities would have been preserved to us.

The most interesting and the most touching monuments erected in this country (says Mr. Starkie Gardner) were the series of stone crosses erected to mark the resting-places of the bier of the beloved Queen Eleanor, of whom we have, fortunately, a splendid portrait in bronze in Westminster Abbey. . . . The sentiment that dictated the erection of these and its mode of expression have remained unique. A long interval elapsed before any other commemorative monument was set up in London, and then it needed nothing less than the appalling destruction of the entire City proper, with all its churches and historic buildings, to awake in the English mind a sentiment that had been so predominant in ancient Greece and Rome. "The Monument"—so called because there was no other—remains practically unique in England, and except in the naming of Waterloo Bridge and Trafalgar Square there is no visible sign that the nation cares to perpetuate the great events which have built up its history. But for the Guards Monument there is nothing publicly commemorating the Crimean war; there is no sign of any national monument in remembrance of our struggles for supremacy in South Africa; and even the arrival of "Cleopatra's Needle" failed to make us realise that in it we possess the most fitting memorial of our occupation of Egypt. Monuments of stirring national events should provide history written large and artistic object-lessons for the people. To ancient historic monuments we are indebted for our sole accurate knowledge of the actual arms and appearance of such mighty historic nations as the Egyptians, Assyrians, Medes, Persians, Dacians, Scythians, Greeks, Romans, Gauls, indeed of every nation that has made up the world's history. A Roman triumphal arch affords the only actual representation of the mystic seven-branched candelabrum of the Jewish Temple, while Trajan's column presents a minutely accurate representation of the chain-mail and weapons that proved as fatal to Crassus as to the English at Hastings a thousand years later. Our neighbours across the Channel show a thorough appreciation of the value of grand commemorative monuments. The columns of July and Napoleon, their triumphal arches, the Trocadéro, the bridges and names of streets and places keep alive the national glories and chequered career of the great nation. Already most of these monuments are mellowing into historic value, just as in time to come even our indifferent Guards Monument will serve not only to preserve the memory of our first great struggle with our northern enemy, but will record the exact costume of those who fought the battles. How valuable contemporary monuments in bronze would be to us of the heroes and rank and file who won our historic victories. Our pride in our Empire should surely induce us to hand down the presentment of those of us who fight our country's battles, and also of their gallant foes, whether Zulus, Afghans, or others. With no very earnest or successful antiquaries among our living sculptors, it is perhaps unwise to attempt to construct monuments commemorating anything but the immediate past and present, for certainly Boadicea, in her scythed chariot, and the warrior waving a sword in Palace Yard, with bronze bas-reliefs on the pedestals, do not appeal to us as historically accurate; but the great events of our own day, the union of the British Isles, the federation of the Colonies, and the consolidation of our Indian Empire, our political freedom and that of the Press, might

be treated seriously if competitions were open to all British subjects. An Alfred Stevens may exist among us, or some scenic artist or poetic dreamer might give birth to ideas for the professional architect and sculptor to realise. My own experience is that the power to design and the power to execute do not necessarily or invariably occupy one cranium. The dearth of reasonable presentments of our historic worthies in the public spaces of our Metropolis has only been lessened of late by the portrait in bronze of Cromwell, and the Achilles in Hyde Park still remains our only symbolic statue against the scores set up in other capitals.

Contrasted with those of Paris, our monumental efforts appear insignificant indeed. Emerging a few days since from the Louvre on to the Place du Carrousel, I was at once faced by a series of superb monuments, including that to Gambetta. A few steps west led by the triumphal arch, with its bronze quadriga, to the Tuileries gardens, where I was confronted with a galaxy of statues and groups, comprising two fine groups of lions and rhinoceros and tigers in bronze. Continuing to the Place de la Concorde I found myself in the presence of the great Luxor Obelisk and two splendid fountains, around which are placed in solemn dignity the great statues emblematic of the noblest cities of France. Beyond, again, are other monuments, including the Marly Horses, the vista being closed by the great Arc de l'Etoile. Grand monuments meet the eye in every part of Paris, and, unlike ours, are effectively placed, and appear to be purposely designed to occupy the positions in which they are seen, frequently amidst trees and flowers. Our monuments, on the contrary, are generally designed before any position is allotted to them.

In our vast Metropolis—laid out for the most part to accommodate the highest number of inhabitants by the great landowners, who parcel out the largest part of its area—there are fewer magnificent sites for monuments than in cities laid out by monarchs or powerful corporations. Most of the open places of London are enclosed squares and gardens closed to the public, each of which in Paris would be laid out with palms, plantains and flowers, and seats around some central fountain or artistic monument. At some not far distant time the happiness of the many may be regarded as more worthy and pleasing than the solitudes of which so few make use. Meanwhile several fine sites for monuments are available. A new and splendid façade to the National Gallery, with loggias and statues, and Trafalgar Square remodelled as a broad approach to it, could commemorate the Federation of the Empire. Parliament Square, with its majestic surroundings, would also provide a matchless site for a noble commemorative monument. There are other less important sites, though it is unfortunate that the few commanding spaces at the intersections of main thoroughfares, created by our municipal councils, fit for the reception of beautiful objects, have been seized upon by the sanitary department for underground conveniences which a refined taste would have gladly relegated to equally accessible but less prominent situations.

It must be quite obvious that monuments that tell in London are not the ordinary portrait statues in garments which do not lend themselves to artistic treatment, and on which so many thousands of pounds have been expended without adding one touch of beauty to the town. Monuments to be telling in London must either comprise more than a single figure or be of larger size than the heroic size sanctioned by tradition, or, best of all, be equestrian. A rider on his steed assumes a dignity of pose embodying mastery of an animal many times more powerful than himself, which is most gratifying to humanity. Monuments might assume grander proportions were kindred spirits to be commemorated, associated in groups, or as parts of a whole. Britannia and some of her statesmen might symbolise the union of the British Isles; Neptune, with seamen and navigators, our vast maritime power; Victory and warriors a victorious reign. Allegories of Commerce, Science, Peace, Prosperity, Wealth, Fortitude, Charity, Justice, Mercy, Truth, are all capable of artistic treatment, and would elevate the thoughts of the gazer and passer-by, which I take to be the chief reason for setting up monuments, which are not erected merely for pomp and vainglory. Such might take the form of groups, or combine with columns, triumphal arches, fountains or bridges—which will perhaps provide the most important sites we are likely to acquire in the near future under existing *régimes*. Mediæval bridges with their defensive gates, chapels and figures of guardian saints, were picturesque objects. In the cases of Blackfriars and Westminster, we have realised the difficulty of decorating bridges not designed for the purpose of receiving statuary; while visitors to the Paris Exhibition realised, on the other hand, the surprising possibilities afforded by bridges when designed to be commemorative. Instead of the commonplace pannier-like widening of London Bridge, it might have been converted into a glorious monument to the British Navy; while the new bridge at Vauxhall might have been fitly made to commemorate the services of the Household Brigade in Egypt and South Africa, the purely utilitarian expenses being defrayed as heretofore, and the monumental features by subscription.

Ancient Lights.

Mr. Justice Farwell, in the case of *Higgins* v. *Betts* (Chancery Division, 26th May), gave a useful exposition of the law as to the easement of light as it may be taken to be interpreted by the House of Lords in *Colls* v. *The Home and Colonial Stores*. In his lordship's view that decision did not disturb the existing state of things so much as is generally imagined. The dominant owner was never entitled, either by prescription or under the Act, to all the light that came through his windows. Formerly it was not enough to show that some light had been taken, but the question always was whether so much had been taken as to cause a nuisance. But for many years the tendency of the Courts had been to measure the nuisance by the amount taken from the light acquired, and not to consider whether the amount left was sufficient for the reasonable comfort of the house according to ordinary requirements. If a man had a house with unusually excellent lights, it was treated as a nuisance if he was deprived of a substantial part of it, even although a fair amount for ordinary purposes was left. It is in this respect, Mr. Justice Farwell points out, that Colls' case has readjusted the law. It is still, as it always has been, a question of nuisance or no nuisance; but the test of nuisance is not how much light has been taken, and is that enough materially to lessen the enjoyment and use of the house that its owner previously had, but how much is left, and is that enough for the comfortable use and enjoyment of the house according to the ordinary requirements of mankind? Turning to the facts in the case before him, his lordship said they were reasonably simple. The plaintiffs were, respectively, the lessee and the owners of the Red Lion public

house, Cow Cross Street, E.C. It had an exceptionally good light to the west, where it faced over a large open space. The front, which formed the subject of the present action, was not in Cow Cross Street, but in Benjamin Street, which was a narrow street of 13 feet. Opposite to the plaintiffs' premises was an old building which, at a certain point, had a large gap in it. The defendant proposed to build up the whole of that gap and add a height of 6 feet along the whole of the building. He had no hesitation in finding that the erection of a house so close to the plaintiffs' premises would have such an effect upon the plaintiffs' windows as to be a nuisance. The windows he found to be affected were these: First of all the window of the private bar was affected, but in this case it was not very large. The damage to the light of the saloon bar was very serious, and he found as a fact, on the evidence, that before the defendant's building was erected, the saloon bar, by reason of the gap, was a reasonably well-lighted and comfortable room. It was now a dark and gloomy room, and the business of the plaintiffs was very seriously and prejudicially affected. In the dining-room the plaintiffs were left 32 degrees of light only, in the place of 79 degrees. He had to consider what was left, and not what had been taken away. The defendant had put up a wall where there had been an open space before. He thought this constituted a most material and substantial privation of light, sufficient to render the occupation of the house uncomfortable and to prevent the plaintiffs from carrying on their accustomed business on the premises as beneficially as they had formerly done. His lordship said he would grant an injunction in the *Yates* v. *Jack* form, with the addition of the words "so as to be a nuisance," and with the qualifications which counsel had agreed on. There would be liberty to apply as to a mandatory injunction, but he hoped that the architects on both sides would be able to come to some reasonable arrangement, and so prevent the case coming back for reconsideration.

International Building Congress at Liège.

The Federation of Entrepreneurs de Travaux Publics et Civils of Belgium are organising an International Congress of the Industry of Building and of Public Works to take place from the 14th to the 20th September next at the Universal Exhibition at Liège. The Congress is under the patronage of the Belgian Government, and two of the Ministers are Hon. Presidents. The subscription, 25 francs, confers the privilege of attending the banquet and all the meetings and receptions, receiving the reports and papers, free admission to the Exhibition while the Congress lasts, and the right to participate in excursions at reduced charges to Brussels or Antwerp, Gand, &c. The Secretary is M. Van Ophem, 5 Grand' Place, Brussels.

Sir Caspar Purdon Clarke: a Personal Note.

The article on Sir C. Purdon Clarke [*F.*] by Mr. John Lane, of "The Bodley Head," which appeared in the *International Studio* for April has been revised and supplemented by the author, and is now issued separately as a little book with the above title. The occasion for the article was Sir Purdon's appointment to the directorship of the Metropolitan Museum of Art, New York. Mr. Lane is a warm admirer of his subject. He regards his departure from the Victoria and Albert Museum as little short of a national loss, and one that British lovers of the arts will never cease to deplore. It appears that some Americans are murmuring because the post has not gone to a countryman of their own, and Mr. Lane has set himself to show them what manner of being their new director is, and how difficult it is for a country so remote from the old world to produce a man as eminently fitted as Sir Purdon is for the post he has been sought out to fill. He not only knows all that is best about the modern arts, but he has the rare faculty of being an expert in antiquities. Nothing is more fascinating, says Mr. Lane, than to hear him describe the causes and effects of the various constituents employed, say, in producing a piece of pottery, enamel, or some Oriental fabric, be it ancient or modern. He appears to be chemist, scientist, artist, craftsman, antiquary, archæologist, and alchemist combined. He has the instinct of at once recognising the genuineness of an antique as well as its beauty; in some cases indeed he would know spurious objects blindfold, from their odour. American connoisseurs and dealers will have cause to rejoice in having in their midst one so expert in detecting the sham antiques in which such a thriving trade is driven in the States. But the real function of a national museum is to educate—to teach the people of the country how to impress on their arts and manufactures all that is highest in the arts and crafts of the world. This is the sphere of work Sir Purdon has been engaged in with such conspicuous success at South Kensington, and here it is that his influence and his organising genius will operate so advantageously for the American art student. Those of us who have come in contact with Sir Purdon have all experienced the personal charm Mr. Lane speaks of, and his inimitable manner of imparting to others his knowledge and enthusiasms. The Institute, of which he is a Fellow of seventeen years' standing, has been indebted to him on many occasions for his good offices in procuring from the collections at South Kensington the best examples to illustrate the various arts and crafts dealt with in Papers read at its general meetings. While viewing with no little pride the compliment paid by America to one of their own body, the feeling will be pretty general among members that art in this country will suffer a grievous loss by the

removal of their colleague from the great centre with which he has been so long and usefully associated. Mr. Lane gives in his booklet a photographic reproduction of the very excellent portrait of Sir Purdon painted by Mr. C. L. Burns.

L.C.C. School of Building.

Professor Beresford Pite [*F.*] has been appointed Director of Architectural Instruction and Lecturer on Architectural Subjects at the London County Council School of Building. The School was established by the late Technical Education Board, and their intention was to appoint at an early date some well-known authority on architecture to act as director of the architectural instruction at the School and give lectures on architectural subjects. Finding the classes in architecture but very poorly attended, the L.C.C. Education Committee recommended that a Director be appointed forthwith, with the result that the post was offered to and has been accepted by Professor Pite. His lectures, it is understood, will deal with architecture as a building art, with the purpose of practically illustrating the essential relation between building craftsmanship and architectural progress. Ancient architecture will be dealt with, Greek, Roman, and Renaissance buildings being brought under review, not merely in historical sequence, but as practical illustrations of problems in design and construction. In connection with the work of the building craft classes, supervision and advice will be given to impart architectural character and usefulness to the work of the classes for drawing, stone and wood carving, decoration and decorative plastering. Assistance will also be given in arranging the several building craft classes into a complete course of architectural education.

The Quadrant, Regent Street.

The Building Act Committee of the London County Council report that they have considered an application by Mr. R. Norman Shaw, R.A., on behalf of Mr. J. F. F. Horner, a Commissioner of His Majesty's Woods and Forests, for consent to the rebuilding of the portion of Regent Street known as The Quadrant, and situated between Piccadilly Circus and Vigo Street on the south side, and Piccadilly Circus and Glasshouse Street on the north side, with the front portions of the upper floors of the new buildings carried over the entrances to Air Street on both sides of Regent Street. It is stated that the reason for desiring to carry the upper floors of the new buildings over the entrances to Air Street is to preserve unbroken the curved sweep of the upper cornice, and it is pointed out that the entrance to Swallow Street has always been similarly built over. Mr. Norman Shaw has expressed his willingness to make satisfactory provision on the second floor for the ventilation of Air Street, and also for that of Swallow Street, although the latter street does not come within the limits of his application. The Committee think that the proposed rebuilding will effect a great improvement in the appearance of Regent Street; and in order that the Council may see what is proposed to be done, they have given instructions for the elevation submitted by Mr. Norman Shaw to be exhibited in the lobby of the Council Chamber. The Committee recommend that the Council, in the exercise of its powers under sections 13 and 22 of the London Building Act 1894, do consent to the rebuilding of The Quadrant as proposed, with the front portions of the upper floors of the buildings carried over the entrances to Air Street on either side of Regent Street, as shown on the plans submitted with Mr. Norman Shaw's application, such consent being subject to the following conditions: that satisfactory provision be made by means of an opening at the second-floor level in the buildings over Air Street, on both sides of Regent Street, for the ventilation of Air Street; that the buildings be commenced within twelve months and completed within two years from 23rd May 1905; and that the buildings be otherwise erected and retained without any addition thereto, and in exact accordance with the application for the consent and the plans and particulars which accompanied such application.

St. Margaret's, Westminster.

Canon Henson, Chairman of the Restoration Committee of St. Margaret's, Westminster, appeals in *The Times* for financial aid towards the work of internal restoration projected at the church, and especially in regard to the great east window. He says that the Committee are advised that the window needs to be taken out and releaded, and that unless the work is undertaken without delay the glass will suffer. It has been decided at the same time to undertake the renovation of the east end of the church. The Committee will be able to acquire from His Majesty's Office of Works possession of the narrow strip of ground which separates the wall of the church from the railings, and it is proposed to utilise the additional space. Accordingly, the new east wall will be built a little eastward of the present wall, giving a slightly greater length to the chancel. The cost of the work will be about £3,000.

"Refinements" in Mediæval Architecture.

In response to the appeal of the Edinburgh Architectural Association, the Council have voted the sum of ten guineas towards the exhibition of drawings and photographs of Architectural "Refinements" which the Association propose to hold in Edinburgh during August and September next. The nucleus of the collection,

forming part of the research work of Mr. W. M. Goodyear, has been on exhibition at Rome, where it has aroused much interest among Italian architects and archæologists. The Trustees of the Brooklyn Institute of Arts and Sciences have offered the Association the loan, not only of the drawings and photographs at present in Rome, but of the whole of their extensive collection, and Mr. Goodyear himself promises to lend, in addition, a number of valuable drawings from his own collection. The constructive curves in Greek work are, of course, fully accepted, and Mr. Goodyear contends that Egyptian and Roman remains show corresponding deflections from the straight line. The work proposed to be exhibited represents the mass of evidence Mr. Goodyear has collected to indicate the linking-on to Classic tradition of the more complex Mediæval building. The Edinburgh Association consider that the results of these researches are of high educational value to architectural students, and will stimulate more searching observations of the "refinements" of Mediæval architecture. The expenses connected with the exhibition, insurance, freight, printing catalogues, &c., are greater than the Association are able to meet by themselves, and they ask those interested to assist in raising a fund of about £200.

Coal Smoke Abatement Society.

The Secretary has received the following communication from the Society. The Report referred to can be seen in the Library:—

5th May 1905.

DEAR SIR,—In forwarding for your perusal the accompanying copy of the last Report of the Coal Smoke Abatement Society, I am directed by the Council to draw your attention to the fact that the Society is in urgent need of further financial support. The successful work which has been accomplished in the past can only be maintained by a further and immediate accession of new supporters, and members are earnestly requested to endeavour to interest their friends in the Society's work and needs and enlist additional subscribers.

If desired, I shall be glad to send appeals to any person whose names you may be able to supply.—Yours truly,

LAWRENCE W. CHUBB, *Secretary.*

CORRESPONDENCE.

Herne Hill Church Competition.

Temple Chambers, E.C.: 20th May 1905.

To the Editor JOURNAL R.I.B.A.

SIR,—In this competition six or more architects were invited to send in designs on the following terms, the conditions having been slightly revised after the R.I.B.A. "Suggestions" had been sent to the promoters.

There was no assessor and no guarantee to erect any portion of the buildings, nor to employ the architect whose designs were selected by the committee, nor to compensate him in any way if the work were not carried out, but only to pay to the authors of the designs placed second and third paltry premiums amounting together to less than one-fifth per cent. of the proposed cost of the buildings, and no undertaking to return the designs, which were to be submitted under the authors' names!

Three at least of the invited architects declined to compete, but three others—all members of the Institute, and two of them well-known church architects—sent in designs under the above conditions. Is it to be wondered at that the public show so little respect for architects and the R.I.B.A. when members can be found who are willing to compete on these terms?

Yours faithfully,

LOUIS AMBLER [*F.*].

Modern French Architecture.

Fellows Road, N.W., 3rd June 1905.

To the Editor JOURNAL R.I.B.A.

SIR,—As it is probable that suggestions and proposals are already being considered with a view to making the forthcoming International Congress a success, may I make a suggestion, viz. that having regard to the important position occupied by the *École des Beaux-Arts* in Paris, and the influence it exercises over French and American design, it is desirable that an exhibition of drawings of recent French street fronts should be arranged for in London during the Congress?

It is a good test of the value of architectural training to observe the product in the ordinary commissions to which the general practitioner is usually restricted, viz. domestic and commercial buildings. We in England become acquainted with many of the large public buildings of France by photographs and illustrated journals, but the house fronts and small civil buildings are less known.

For several years past M. Bouvard, Hon. Corr. Member of our Institute, has, I believe, initiated competitive awards for street-front designs, and, so far as they are the work of *Beaux-Arts* men, a collection of the selected ones would be interesting to us—if not instructive—as work from which English architects may learn something.

I believe six façades are selected every year by a committee, and if a loan of these drawings could be arranged by the kind offices of M. Bouvard very little expense would be incurred. At the same time drawings of a like number of English façades erected, say, during the period covered by those of our neighbours, might be shown. So far

as I remember, only one of these French designs has been illustrated in *The Builder*; and to say the least it was not inspiring, although it was very novel.

I have been asked by American students why we are not keen for admission to that *École*, to which their own professors have sent them as the *ne-plus-ultra alma mater*. I could only suggest that we admired the draughtsmanship, but were not convinced by the designs it expressed. "But what of the expert planning?" was the rejoinder. Perhaps there is something in that, but this by the way. American architecture is being moulded upon French, and the bold monumental style of men like Richardson has gone out of favour. Is it an advance or not?—Yours truly,

E. W. Hudson [*A.*].

MINUTES. XV.

At the Fifteenth General Meeting (Business) of the Session 1905–6, held Monday, 5th June 1905, at 8 p.m.—Present: Mr. John Belcher, A.R.A., *President*, in the Chair, 38 Fellows (including 15 members of the Council), and 46 Associates (including 2 members of the Council)—the Minutes of the Meeting held 15 May 1905 [p. 496] were taken as read and signed as correct.

The Hon. Secretary announced the decease of Robert Phillipps Whellock, *Associate*, elected 1875.

The Hon. Secretary drew attention to a list of books [see *Supplement*] comprising additions to the Library acquired by presentation or purchase since the last Business Meeting, and, on his motion, a vote of thanks was passed to donors by acclamation.

The Secretary read the Report of the Scrutineers appointed by the Council to direct the election of the officers, Council, and Standing Committees for the Session 1905–6, and the candidates reported successful were thereupon declared to be duly elected to the respective offices.

On the motion of the President a vote of thanks was passed to the scrutineers by acclamation.

The following candidates for membership were elected by show of hands under By-law 9:—

As Fellows (37).

STANLEY DAVENPORT ADSHEAD.
ROBERT FRANK ATKINSON.
HARRY BESWICK, Chester.
JOHN PRIESTLEY BRIGGS.
GEORGE THOMAS BROWN, Sunderland.
ROGER THOMAS CONDER [*A.*] [*Soane Medallist* 1881], Buenos Aires.
EUSTACE LAURISTON CONDER, Buenos Aires.
HUBERT CHRISTIAN CORLETTE [*A.*] [*Owen Jones Student* 1896, *Institute Essay Medallist* 1899].
ALFRED COX.
JAMES BOW DUNN, Edinburgh.
ROBERT EVANS, Jun., Nottingham.
WILLIAM JOHN GILLILAND, President of the Ulster Society of Architects, Belfast.
FRANCIS THOMAS WILBERFORCE GOLDSMITH [*A.*].
ERNEST JOHN GOSLING.
ARTHUR ERNEST HEAZELL, Nottingham.
OSBORN CLUSE HILLS [*A.*].
JOHN HUDSON [*A.*].
JOHN HUNT [*A.*].
ALLEN TREVIS HUSSELL [*A.*], Ilfracombe.
RICHARD MACDONALD LUCAS, Southampton.
FREDERICK WILLIAM MARKS [*A.*].
JAMES HENRY MARTINDALE, Carlisle.
GLENDINNING MOXHAM, Swansea.
Sir CHARLES ARCHIBALD NICHOLSON, Bart., M.A. Oxon. [*Tite Prizeman* 1893].
FREDERICK WILLIAM PEEL [*A.*].
JOSEPH CRADDOCK PERKIN.
WILLIAM PYWELL [*A.*].
CHARLES HENRY REW, Great Berkhamsted.
EDWIN JAMES SADGROVE, Broadstairs.
THOMAS ARTHUR SLADDIN, Cape Town.
FRANK ADAMS SMITH [*A.*].
Professor RAVENSCROFT ELSEY SMITH [*A.*] [*Greek Travelling Student* 1888].
HARRY TEATHER, Cardiff.
FREDERICK WALLEN [*A.*].
WILLIAM WILLIAMSON, Kirkcaldy.
WILLIAM WOODWARD [*A.*].
ALFRED BOWMAN YEATES [*A.*].

As Associate.

CHARLES THOMAS PALMER [*Probationer* 1898, *Student* 1900, *Qualified* 1904].

As Hon. Associates (2).

EDWIN AUSTIN ABBEY, R.A., LL.D., F.S.A., Fairford, Glos.
WILLIAM GOSCOMBE JOHN, A.R.A., Membre Correspondant de l'Institut de France.

As Hon. Corresponding Members (2).

Señor Don JOSÉ URIOSTE Y VELADA, of Madrid.
HENRI PAUL NÉNOT, Architecte de la Sorbonne, Président de la Société Centrale des Architectes Français, Membre de l'Institut, Commandeur de la Légion d'Honneur, Paris.

Discussion of the Institute Paper on the Conduct of Architectural Competitions as revised by the Competitions Committee, adjourned from the Annual General Meeting, having been resumed, an amendment by Mr. C. E. Hutchinson [*A.*], seconded by Mr. A. W. S. Cross [*F.*], proposing the insertion of the words "and Council" in the second paragraph of clause 2, in order that the Council should be joined with the President in advising promoters in their appointment of assessors, was discussed, and having been put from the Chair was voted upon by show of hands and declared to be negatived.

A further amendment by Mr. George Hubbard [*F.*], seconded by Mr. H. Hardwicke Langston [*A.*], moving that the matter be referred back to the Competitions Committee, was likewise negatived.

The document under the new title "Regulations for the Conduct of Architectural Competitions" was then put as a whole and declared duly carried.

Mr. H. V. Lanchester [*A.*] proposing to bring up a new motion in connection with the Regulations above referred to, and being ruled out of order by the President, gave notice of his intention to bring forward his motion in due order at the earliest opportunity.

A motion by Mr. Horace T. Bonner [*A.*], seconded by Mr. G. A. T. Middleton [*A.*], that in the event of the President or Council being applied to by promoters of Competitions to nominate competing architects, notice of such application should be published in the Journal, and members of the R.I.B.A. willing to take part in such competitions should be invited to send in their names for selection by ballot as competitors, having been discussed, was put to the Meeing and negatived.

The proceedings then closed, and the Meeting separated at 10 p.m.